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THE COMPLETE
Collection of Irish Music

AS NOTED

BY

GEORGE PETRIE, LL.D., R.H.A.

(1789—1866).

EDITED,

FROM THE ORIGINAL MANUSCRIPTS.

BY

CHARLES VILLIERS STANFORD.

Boosey & Co.

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PREFACE.

THE publication of the complete collection of Dr. George Petrie's manuscripts of Irish Music at last realises the aspirations of those enthusiastic Irishmen, most of them no more, who founded in December, 1851, the "Society for the Preservation and Publication of the Melodies of Ireland." This Society only succeeded in printing one volume of Dr. Petrie's work. The fact, however (announced in its prospectus), that it had at its disposal the materials of more than five such volumes, set me thinking how they could be traced and if possible published. My investigations happily resulted in the discovery of the material, and it is now presented to the public exactly in the form which it took from Petrie's hand. I am not aware that any collection of the Folk-music of any country exists in such profusion of material or so straight from the mint. A few errors there are, but I have left Petrie's work untouched, only noting doubtful points as they occur. The main bibliographical interest will be found in the collector's own Introduction to the printed volume of 1851, which is reproduced *in extenso*. This volume contained arrangements of the airs for pianoforte, written in a style wholly unsuitable to their character, and the airs themselves evidently (from a comparison with the original MSS.) suffered from manipulation by an ignorant hand. Each melody, however, had a most interesting history and criticism written by Petrie. It was impossible to reproduce these notes in the present collection, but I trust that, at some future day, it may become feasible to reprint them. A reproduction of Dr. Petrie's very beautiful manuscript is prefixed to the first volume. The autograph collection will find a home in the Royal Irish Academy at Dublin.

I have to acknowledge with much gratitude the invaluable help I have received in making this edition from Mr. Claude Aveling; from Mr. Cecil Forsyth (whose admirable Index is a most valuable adjunct to the book); from Miss Drury, who has assisted in the deciphering of the Gaelic titles; and from Mr. James Walshe, who has corrected the proofs of the Irish portion of the Index.

CHARLES V. STANFORD.

October, 1903.

The following are the names of the Council and Officers of the "Society for the Preservation and Publication of the Melodies of Ireland," founded in December, 1851 :—

President :

GEORGE PETRIE, LL.D., R.H.A., V.P.R.I.A.

Vice-Presidents :

THE MARQUESS OF KILDARE (*a*).
FRANCIS WILLIAM BRADY (*b*).
F. W. BURTON, R.H.A. (*c*).
ROBERT CALLWELL (*Treasurer*).
EDWARD CLEMENTS.
EUGENE CURRY.
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THOMAS RICE HENN (*f*).
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WALTER SWEETMAN.
W. K. SULLIVAN.
JOSEPH HUBAND SMITH.
REV. J. H. TODD, D.D. (*i*).
W. R. WILDE.

(*a*) Afterwards Duke of Leinster.

(*b*) President of the Irish Academy of Music, and a Baronet and K.C., son of the Lord Chancellor of Ireland.

(*c*) The late Director of the National Gallery.

(*d*) The late Bishop of Limerick.

(*e*) Afterwards a Baronet.

(*f*) The late Recorder of Galway.

(*g*) A famous Dentist.

(*h*) The distinguished Physician, father of the late Sir William Stokes.

(*i*) A distinguished Antiquarian and Bibliographer

DR. PETRIE'S INTRODUCTION.

THOUGH aware that, in works not of a purely scientific nature and which will be chiefly opened with a view to amusement, a Preface receives but little attention from the majority of readers, yet I cannot refrain from availing myself of the old privilege accorded to Authors and Editors to offer a few prefatory remarks on the occasion of presenting to the public this first volume of a collection of Irish Tunes, which I have edited under the patriotic auspices of the "Society for the Preservation and Publication of the Melodies of Ireland."

In the first place, I feel it due to that Society, and more particularly to some of the most zealous members of its Committee, to state that, but for their solicitation and warm encouragement, it is not at all likely that I should have entered on the compilation of a work requiring, necessarily, not only a great devotion of time and labour, but also an amount of varied talents and powers of research, scarcely to be hoped for in any single individual, and to the possession of which I, at least, could make but little pretension.

A passionate lover of music from my childhood, and of melody especially—that divine essence without which music is but as a soulless body—the indulgence of this passion has been, indeed, one of the great, if not the greatest, sources of happiness of my life. Coupled with a never-fading love for nature and its consequent attendant, an appreciation of the good and beautiful, it has refreshed and re-invigorated my spirits when depressed by the fatigues of mental labour. In the hours of worldly trials, of cares and sorrows, I have felt its power to soothe and console, to restrain from the pursuit of worthless and debasing pleasures, of soul-corrupting worldly ambitions destructive of mental peace, and to give contentment in an humble station.

But though I have been thus for my whole life a devoted lover of music, and more particularly of the melodies of my country—which are, as I conceive, the most beautiful national melodies in the world—neither the study nor the practice of this divine art has ever been with me an absorbing or continuous one, or anything more than the occasional indulgence of a pleasure, during hours of relaxation, from the fatigues of other studies, or the general business of life. It was in this way only that I acquired any little knowledge or skill which I may possess in the practice of the musical art, and, until lately, it was in this way only that I gradually formed the large collection of Irish melodies of which a portion is now submitted to the public. From my very boy-days, whenever I heard an air which in any degree touched my feelings, or which appeared to me to be either an unpublished one, or a better version of an air than what had been already printed, I never neglected to note it down, and my summer ramblings through most parts of Ireland, for objects more immediately connected with my professional pursuits, afforded me opportunities, for a long period almost annually, for increasing the collection which so early in life I had felt a desire, and considered it as a kind of duty to endeavour to form.

In making such collection, however, I never seriously thought of giving even any portion of it to the public in my own name. The desire to preserve what I deemed so worthy of preservation, and so honourable to the character of my country, was my sole object and my sole stimulus in this, to me, exciting and delightful pursuit: and hence I was ever ready to encourage and aid to the utmost of my ability all persons whom, from their professional talents as well as their freedom from other occupations, I deemed better qualified than myself to give such collection to the world.

Thus, as early as 1807 or 1808, I communicated, through my friend the late Richard Wrightson, Esq., M.A., a number of airs to the poet Moore, some of which subsequently appeared, for the first time, in his "Irish Melodies," and shortly afterwards I gave a much larger number to my then young friend the late Francis Holden, Mus. Doc., and which were printed in his collection, and amongst these were many airs, such as "Lough Sheelin," "Arrah, my dear Eveleen," and "Luggela," on which time has stamped her mark of approval, and which

have carried the deepest emotions of pleasure to thousands of hearts in almost every part of the globe. For it was from this collection, which—with the exception of Bunting's three volumes—has been the only published collection of our melodies of any importance worthy of a respectful notice, that Moore derived many of those airs which his poetry has consecrated and made familiar to the world. And I may further state that my contributions to Mr. Moore's admirable work, as well directly as indirectly, did not end here, for, subsequently to the publication of Frank Holden's volume, I again supplied the poet, through his Irish publisher, Mr. William Power, with several other airs, which found a place in the later numbers of his "Melodies," and among these was that beautiful one called "Were I a clerk," but now better known as "You remember Ellen."

In thus imparting to others the results of my young enthusiasm for the preservation of our melodies, I never asked, and so never obtained, even the acknowledgment, to which I might have felt myself justly entitled, of having my name coupled with those airs as their preserver; nor is it from any vain or egotistical feeling that I state such circumstances now, but as simple facts in the history of the preservation of our music that might be looked for hereafter, and which, without such statement, would be looked for in vain.

But to resume: retaining, with even an increasing zeal, my ardour in collecting the melodies of Ireland, I found in the course of a few years that my gatherings had mounted to a number but little short of two hundred as yet unpublished airs, and with a view to their being secured to the public with suitable harmonies, I presented them to a lady, now long deceased, who to other varied accomplishments added a sound professional knowledge of music, and who possessed a true feeling for Irish melody. The lady to whom, with a grateful reminiscence, I thus allude, was the late Mrs. Joseph Hughes, the daughter of Smollet Holden, the most eminent British composer of military music in his time, and the sister of my young friend, Dr. Francis Holden, to whose published collection of Irish melodies I have been, as already stated, so large a contributor. But the untimely death of this most estimable lady prevented the accomplishment of this project after some progress had been made in preparing the work for publication.

Still adding to my collection, however, and indulging in the expectation that an opportunity for giving it publicity would sooner or later occur, I thought such expectation likely to be realised when, at a later period of my life, I formed a close intimacy with the late Mr. Edward Bunting. This intimacy, which had its origin in, at least, one common taste, occurred shortly after the publication of the second volume of that gentleman's collection, and with the double object in view of giving my airs publicity, and, still more, of stimulating him to the preparation of a third volume for publication, I freely offered him the use of the whole of my collection, or such portions of it as he might choose to select. Such offer was, however, accompanied by one condition, namely, that in connection with such tunes as he chose to accept from me, he should make an acknowledgment in his work that I had been their contributor. This condition, however—which I thought a not unreasonable one, but rather suggestive of a course which, in all similar cases, as supplying a sort of evidence of authenticity, should have been followed—had the effect of preventing the accomplishment of my wish that Mr. Bunting should be the medium through which my collection of airs should be given to the public. After the acceptance of some five and twenty or more airs—of which, however, he printed only seventeen—my friend sturdily refused to take even one more, assigning as his reason that, as he should acknowledge the source from which they had been derived, the public would say that the greater and better portion of the work was mine. In my primary object, however—that of stimulating him to the preparation and publication of his third volume—I had the satisfaction of believing that I had been more decidedly successful. The threat, put forward in playful insincerity, but which was taken rather seriously, that if he did not bestir himself in the preparation of his work, I might probably, by the publication of my own collection, anticipate him in the printing of many of his best airs, coupled with Mrs. Bunting's as well as my own continual goadings—and which he was accustomed to say had made his life miserable—had ultimately the desired effect of exciting into activity a temperament which, if it had ever been naturally active, had then, at all events, ceased to be so from the pressure of years, and of a state of health which was far from vigorous. After the devotion of his leisure hours for several years to the collecting together of his materials, and the patient elaboration of his harmonic arrangements of the airs, Mr. Bunting gave to the world the third and last volume of his collections, and I confess that its appearance afforded me a

more than ordinary pleasure, not only on account of the many very beautiful melodies which it contained, but also from a feeling that my zeal in urging on their publication had been instrumental, to some extent, in their preservation. For it was Mr. Bunting's boast that, with the exception of those airs which had been drawn from previously published works, the settings of his tunes would be wholly worthless to any other person into whose hand they might ultimately fall, and this I knew to have been not altogether an idle boast, for those settings were—as it would appear intentionally—but jottings down of dots, or heads of notes, without any musical expressions of their value with regard either to key, time, accent, phrase, or section, so that their interpretation would necessarily have been a matter of uncertainty to others, and probably was often so even to himself.

I have thus endeavoured to show, by a statement which I trust will not be deemed wholly without interest or irrelevant to the purpose of the present work, that though I have been during the whole course of my life a zealous collector of Irish melodies, I have been actuated in this pursuit by no other feelings than those of a deep sense of their beauty, a strong conviction of their archæological interest, and a consequent desire to aid in the preservation of remains so honourable to the national character of my country, and so inestimable as a pure source of happiness to all sympathetic minds to whom they might become known. And though, when I had long despaired of finding anyone qualified, according to my ideas, to give to the public in a worthy manner the collection which I had formed, I may have occasionally contemplated the possible production of such a work myself, as a delightful and not over laborious occupation of my declining years; it is most probable that, like my friend Bunting, if the stimulating pressure of friends had not been applied to me I should have gone on to the end absorbed in the completion of works of a different nature, and to which my studies had long been more particularly directed. Such a stimulus was supplied on the formation, in Dublin, of the "Society for the Preservation and Publication of the Melodies of Ireland," and it was strengthened, not only by the honour which that Society conferred on me in electing me their President, but still more by the flattering proposal and expression of their desire to give precedence to my collection in the publications of the Society.

But though this proposal was entirely free from any conditions which I could for a moment hesitate to accept, and though, moreover, I was sincerely anxious to promote the objects of the Society by every means in my power, I confess that I was startled at a proposal so unexpected on my part, and it was not till I had given the matter a very ample consideration that I could bring my mind to agree to it. For, on the one hand, I could not but feel doubtful of my ability to accomplish, without a greater previous preparation, a work of so much national importance in such a manner as might not seriously lower whatever little reputation I had acquired by the production of works of a different nature, and disappoint, moreover, the partial expectations of the Society and those friends that had pressed me to the undertaking; and I also felt that if I did venture on such a work with the desire to accomplish it not unworthily, it would necessarily require for its production the exclusive devotion of many years of a life now drawing towards its close, and the consequent abandonment of the completion of other works on which I had been long engaged, as well as of the practice of that art which is so productive of happiness to its lovers, and so suited to the peaceful habits of declining years. And lastly, as I cannot but confess, I could not suppress a misgiving that, let a work of this nature possess whatever amount of interest or value it may, there no longer existed amongst my countrymen such sufficient amount of a racy feeling of nationality and cultivation of mind—qualities so honourable to the Scottish character—as would secure for it the steady support necessary for its success, and which the Society, as I thought, somewhat too confidently anticipated. In short, I could not but fear that I might be vainly labouring to cultivate mental fruit which, however indigenous to the soil, was yet of too refined and delicate a flavour to be relished or appreciated by a people who had been, from adversities, long accustomed only to the use of food of a coarser and more exciting nature. May this feeling prove an erroneous one! On the other hand, however, I could not but be sensible that, viewed in many ways, the object which the Society had taken in hand was of great importance; that, with an equal hope of success, such an effort might probably never again be made, and that it was a duty at least of every right-minded Irishman who might have it in his power to contribute in any way to its support to allow, if possible, no cold calculations of a selfish prudence, or an unmanly fear of critical censure, to withhold him from joining ardently in such an effort. I considered too, that if, as

Moore perhaps somewhat strongly states, "We have too long neglected the only talent for which our English neighbours ever deigned to allow us any credit," our apparent want of appreciation of the value of that talent was, at least to some extent, an evidence of the justice of such limited praise. I called to mind that, but for the accidentally directed researches of Edward Bunting—a man paternally of an English race—and the sympathetic excitement to follow in his track which his example had given to a few others, the memory of our music would have been but little more than as a departed dream, never to be satisfactorily realized, and that, though much had been done by those persons, yet that Moore's statement still remained substantially true, namely, that "our national music never had been properly collected," or, in other words, that it had never been collected truly and perfectly, as it might and should have been, and that it cannot be so collected now. I could not but feel that what must have been, at no distant time, the inevitable result of the changes in the character of the Irish race which had been long in operation, and which had already almost entirely denationalized its higher classes, had been suddenly effected, as by a lightning flash, by the calamities which, in the year 1846-7, had struck down and well nigh annihilated the Irish remnant of the great Celtic family. Of the old, who had still preserved as household gods the language, the songs, and traditions of their race and their localities, but few survived. Of the middle-aged and energetic whom death had yet spared, and who might for a time, to some extent, have preserved such relics, but few remained that had the power to fly from the plague and panic stricken land, and of the young, who had come into existence, and become orphaned, during those years of desolation, they, for the most part, were reared where no mother's eyes could make them feel the mysteries of human affections—no mother's voice could sooth their youthful sorrows, and implant within the memories of their hearts her songs of tenderness and love,—and where no father's instructions could impart to them the traditions and characteristic peculiarities of feeling that would link them to their remotest ancestors. The green pastoral plains, the fruitful valleys, as well as the wild hill-sides and the dreary bogs, had equally ceased to be animate with human life. "The land of song" was no longer tuneful, or, if a human sound met the traveller's ear, it was only that of the feeble and despairing wail for the dead. This awful, unwonted silence, which, during the famine and subsequent years, almost everywhere prevailed, struck more fearfully upon their imaginations, as many Irish gentlemen informed me, and gave them a deeper feeling of the desolation with which the country had been visited, than any other circumstance which had forced itself upon their attention, and I confess that it was a consideration of the circumstances of which this fact gave so striking an indication, that, more than any other, overpowered all my objections, and influenced me in coming to a determination to accept the proposal of the Irish-Music Society.

In this resolution, however, I was actuated no less by a desire to secure to the public, by publication, the large store of melodies which I had already collected, than by the hope of increasing that store, during the progress of the work, by a more exclusive devotion of mind and time to this object than I had ever previously given to it. I felt assured that it was still possible, by a zealous exertion, to gather from amongst the survivors of the old Celtic race, innumerable melodies that would soon pass away for ever, but that such exertion should be immediate. For, though I had no fear that this first swarm from the parent hive of the great Indo-Germanic race would perish in this their last western asylum, or that they would not again increase, and, as heretofore, continue to supply the empire with their contribution of fiery bravery, lively sensibility, and genius in all the æsthetic arts, yet I felt that the new generations, unlinked as they must be with those of the past, and subjected to influences and examples scarcely known to their fathers, will necessarily have lost very many of those peculiar characteristics which so long had given them a marked individuality, and, more particularly, that among the changes sure to follow, the total extinction of their ancient language would be, inevitably, accompanied by the loss of all that, as yet unsaved, portion of their ancient music which had been identified with it.

To this task I accordingly applied myself zealously, and with all the means at my disposal, feeling that I could not render a better service to my country: and of the success which followed my exertions some correct idea may be formed from the volume now presented to the reader, in which it will be seen that of the airs which it contains, nearly a moiety has been collected within the last two or three years. In truth, that success has gone far beyond any expectations which I might have ventured to indulge, for, aided, as I am happy to confess I

have been, not only by my personal friends, but by the voluntary exertions of several young men of talents who have sympathized in my object, I have been enabled, within these years, to obtain not only a great variety of settings of airs already printed, or in my own collection, but to add to that collection more than four hundred melodies previously unpublished, and unknown to me.

Having premised thus far in reference to the motives and feelings which influenced me in undertaking a work of this nature, I feel it necessary to make a few remarks in reference to the objects which I proposed to myself during the progress of its compilation, and which I have kept in view, as far as it was in my power to do so.

Independently, then, of the desire to collect and preserve the hitherto unpublished melodies of Ireland, these objects may, in a general way, be stated as having a common end in view, namely, to fix, as far as practicable, by evidences, the true forms of our melodies, whether already published or not, and to throw all available light upon their past history. By a zealous attention to such points, Mr. Chappell, in his collection of national English airs, has ably, as well as enthusiastically, asserted the claims of his country to the possession of a national music, and, with an equal zeal and ability, Mr. G. Farquhar Graham has illustrated Scottish music in the valuable introductory Dissertation and Notes which he has supplied to Wood's work, "The Songs of Scotland." For the illustration of the national music of Ireland, however, but little of this kind has been hitherto attempted, and that little, I regret to say, is not always of much value or authority. Such as it is, however, it is wholly comprised in the remarks upon a few of the tunes printed in Bunting's first publication, and his remarks upon some fifty of those given in his third and last volume, and even these latter remarks, together with the statement of names and dates authenticative of the airs comprised in that volume, were only made at my suggestion and on my earnest solicitation. But I confess that I found those remarks to be far inferior in copiousness, interest, and value, to what I had hoped for from one who had far greater facilities for gathering the varied knowledge necessary for the illustration of our music than can be obtained now, and whom I knew to have been possessed of all the oldest printed, as well as many MS., settings of a large number of our airs, together with an extensive collection of the Irish songs sung to them, and other materials now difficult, if not impossible, to procure, but of which, strange to say, Mr. Bunting made scarcely any use. To the use of all printed authorities, or such as could be tested by reference, Mr. Bunting, indeed, appears to have had a rooted aversion, and, in all cases, he preferred the statement of facts on his own unsupported authority to every other. Nor would such authority have been without value if we had every reason to believe it trustworthy. But what reliance can we place on the statements of one who, in reference to that strange musical farrago—compounded no doubt of Irish materials—called "the Irish Cry as sung in Ulster," given in his last volume, tells us that it was procured in 1799 "from O'Neill, harper, and from the hired mourners or keeners at Armagh, and from a MS. above 100 years old"?—or who gravely acquaints us that he obtained the well-known tune called "Patrick's Day," in 1792, from "Patrick Quin, harper," as if he could not have gotten as accurate a set of it from any human being in Ireland that could either play, sing, or whistle a tune, and though he knew that the air had been printed—and more correctly too—in Playford's "Dancing Master," more than a century previous. Thus, in like manner, he refers us to dead harpers as his authorities for all those tunes of Carolan, and many others, which he printed, nearly all of which had been already given in Neal's, and other publications of the early part of the last century.

The truth is indeed unquestionable, that not only has our music never as yet been properly studied and analyzed, or its history been carefully and conscientiously investigated, but that our melodies, generally, have never been collected in any other than a careless, desultory, and often unskilful manner. For the most part caught up from the chanting of some one singer, or, as more commonly was the case, from the playing of some one itinerant harper, fiddler, or piper, settings of them have been given to the world as the most perfect that could be obtained, without a thought of the possibility of getting better versions, or of testing their accuracy by the acquisition, for the purpose of comparison, of settings from other singers or performers, or from other localities, and the result has often been most prejudicial to the character of our music.

If indeed we were so simple and inconsiderate as to place any faith in the dogma of the immutability of traditionally preserved melodies, so boldly put forward by Mr. Bunting in the preface to his last work, it would follow that all such labour of research, investigation, and

analysis, was wholly unnecessary, and as we are fairly authorized to conclude that he took no such useless labour upon himself, it will, to a great extent, account for the imperfections which may be found in many of his settings of even our finest airs.

This strange dogma of Mr. Bunting's is thus stated: "The words of the popular songs of every country vary according to the several provinces and districts in which they are sung, as for example, to the popular air of *Aileen-a-roon*, we here find as many different sets of words as there are counties in one of our provinces. But the case is totally different with music. A strain of music, once impressed on the popular ear, never varies. It may be made the vehicle of many different sets of words, but they are adapted to *it*, not *it* to *them*, and it will no more alter its character on their account than a ship will change the number of its masts on account of an alteration in the nature of its lading. For taste in music is so universal, especially among country people, and in a pastoral age, and airs are so easily, indeed in many instances, so intuitively acquired, that when a melody has once been divulged in any district, a criterion is immediately established in almost every ear, and this criterion being the more infallible in proportion as it requires less effort in judging, we have thus, in all directions and at all times, a tribunal of the utmost accuracy and of unequalled impartiality (for it is unconscious of the exercise of its own authority) governing the musical traditions of the people, and preserving the native airs and melodies of every country in their integrity from the earliest periods."—*Ancient Music of Ireland*—Preface, pp. 1, 2.

The irrationality and untruthfulness of this dogma, as applied to national melody generally, has been well exposed by Mr. G. Farquhar Graham, in his "Introduction" to "Wood's Songs of Scotland," and, as applied to the melodies of Ireland, abundant proofs of its unsoundness will be found in the present and succeeding volumes of this work. I shall only, therefore, state here, as the result of my own experience as a collector of our melodies, that I rarely, if ever, obtained two settings of an *unpublished* air that were strictly the same, though, in some instances, I have gotten as many as fifty notations of the one melody. In many instances, indeed, I have found the differences between one version of an air and another to have been so great, that it was only by a careful analysis of their structure, aided perhaps by a knowledge of their history and the progress of their mutations, that they could be recognised as being essentially the one air. And thus, from a neglect of, or incapacity for, such analysis, Moore, in his *Irish Melodies*, has given as different airs *Aisling an Oighfear*, or "The young man's dream," and the modern version of it known as "The groves of Blarney," and "Last rose of summer," *Sin sios agus suas lium*, or "Down beside me," and the modern version known as "The Banks of Banna," *Cailin deas donn*, or "The pretty brown-haired girl," and Shield's inaccurate setting of it, noted from the singing of Irish sailors at Wapping. Nor has Bunting himself, from whom more accuracy might have been expected, been able to avoid such oversights, for, in his last volume, he has given us as different airs: 1. The well-known tune called *Bean an fhir ruadh*, or "The red-haired man's wife"—or as he calls it, "O Molly dear"—and a barbarized piper's version of it, which he calls *Cailin deas ruadh*, or "The pretty red-haired girl," the first of these settings, as he states, having been obtained from Patrick Quin, harper, in 1800, and the second from Thomas Broadwood, Esq. (of London), in 1815. 2. The very common air called "The rambling boy," and a corrupted version of it, with a fictitious second part, which he calls *Do bi bean uasal*, or "There was a young lady,"—obtained, as he states, from R. Stanton, of Westport, in 1802. And 3. The very popular old tune of *Ta me mo chodhladh*, or "I am asleep," and a modified version of it, which he calls *Maidin bog aoibhin*, or "Soft mild morning," both of which, he tells us, were noted from the playing of Hempson, the harper of Magilligan, the first in 1792, and the second in 1796.

Harpers and other instrumentalists are indeed Bunting's most common authorities for his tunes, whenever he gives any, but I must say that, except in the case of tunes of a purely instrumental character, I have found such authorities usually the least to be trusted, and that it was only from the chanting of vocalists, who combined words with the airs, that settings could be made which would have any stamp of purity and authenticity. For our vocal melodies, even when in the hands of those players whose instruments will permit a true rendering of their peculiar tonalities and features of expression, assume a new and unfixed character, varying with the caprices of each unskilled performer, who, unshackled by any of the restraints imposed upon the singer by the rhythm and metre of the words connected with those airs, thinks only of exhibiting, and gaining applause for, his own powers of invention and execution, by the absurd indulgence of barbarous licenses and conventionalities, destructive not only of their simpler and

finer song qualities, but often rendering even their essential features undeterminable with any degree of certainty.

It is, in fact, to this careless or mistaken usage of Mr. Bunting and other collectors of our melodies, of noting them from rude musical interpreters, instead of resorting to the native singers—their proper depositories—that we may ascribe the great inaccuracies—often destructive of their beauty, and always of their true expression—which may be found in the published settings of so many of our airs. For those airs are not, like so many modern melodies, mere *ad libitum* arrangements of a pleasing succession of tones, unshackled by a rigid obedience to metrical laws, they are arrangements of tones, in a general way expressive of the sentiments of the songs for which they were composed, but always strictly coincident with, and subservient to, the laws of rhythm and metre which govern the construction of those songs, and to which they consequently owe their peculiarities of structure. And hence it obviously follows that the entire body of our vocal melodies may be easily divided into, and arranged under, as many classes as there are metrical forms of construction in our native lyrics—but no further, and that any melody that will not naturally fall into some one or other of those classes must be either corrupt or altogether fictitious. Thus, for example, if we take that class of airs in triple time which is the most peculiarly Irish in its structure, namely, that to which I have applied the term “narrative,” in the numerous examples given in the present volume, a reference to the words sung to those airs would at once have shown that the bar should be marked at the first crotchet, or dotted quaver, after a start, or introduction, of half a measure, so that the accents throughout the melody would fall on the emphatic words as well as notes; whereas, by a neglect of such reference, even Mr. Bunting, in his settings of such tunes, has very frequently marked the bar a full crotchet, or two quavers sooner—thus falsifying the accents, and marring the true expression of the melody through its entirety, and rendering it incapable of being correctly sung to the original song, or to any other of similar structure that had been, or could be, adapted to it. I should add, moreover, that this rhythmical concordance of the notes of the melody with the words of the song must, to secure a correct notation, be not only attended to in the general structure of the air, but even in the minutest details of its measures. Thus, in Mr. Bunting’s setting of the beautiful melody called *Droighneann donn*, or “The brown thorn,” given in his first collection,—and which is one of the class here alluded to,—though the tune throughout is correctly barred, yet, from a neglect of such attention, the rhythm is violated, in the third phrase of the second strain, or section, by the substitution of a minim for a crotchet followed by two quavers, and this rhythmical imperfection, trivial as it might be deemed—for the time is still perfect—had the effect of constraining the poet Moore, in his words to this melody, to make the corresponding phrase in each stanza of his song defective of a metrical foot. As thus:—

“For on thy deck—though dark it be,
A female form— I see.”

In offering these remarks, which have been necessarily somewhat critical, on the errors of preceding collectors of our music—and which I confess I have made with great reluctance as regards the labours of Mr. Bunting, whose zealous exertions for the preservation of our national music should entitle his name to be for ever held in grateful remembrance by his country—I must not allow it to be inferred that I consider myself qualified to give to the public a work in which no such imperfections shall be found. Whatever may be the value of the qualifications necessary for doing so which I possess, the means necessary to ensure such an end have been, to a great extent, wanting. Like my predecessors, I have been, and am, but a desultory collector, dependent upon accident for the tunes which I have picked up, not always, as I would have desired, obtaining such acquisitions from the best sources, but sometimes from pipers, fiddlers, and such other corrupting and uncertain mediums, sometimes from old MS. or printed music books, and often, at second-hand, from voluntary contributors, who had themselves acquired them in a similar manner. And though the airs thus acquired have but rarely borne the stamp of unsullied purity, they have often retained such an approach to beauty as seemed to entitle them to regard, and as would not permit me, willingly, to reject them as worthless.

But I may, perhaps without presumption, claim the merit of an ardent enthusiasm in the prosecution of this undertaking, and of a reasonable share of industry in endeavouring to qualify myself to accomplish it with, at least, some amount of ability. I have availed myself of every opportunity in my power to obtain the purest settings of the airs, by noting them from the native singers, and more particularly from such of them as resided, or had been reared, in the

most purely Irish districts, and I have sedulously endeavoured to test their accuracy, and free them from the corruptions incidental to local and individual recollections, by seeking for other settings from various localities and persons: and whenever, as has often happened, I found such different settings exhibit a want of agreement which has made it difficult to decide upon the superior accuracy, and perhaps beauty, of one over others, I have deemed it desirable to preserve such different versions. And as the true rhythm of traditionally preserved airs can often be determined only by a reference to the songs which had been sung to them, or from their strict analogy to airs whose rhythmical structure had been thus determined, I have endeavoured, in all instances, to collect such songs, or even fragments of them, and though these songs or fragments are not often in themselves valuable, and are even sometimes worthless, I have considered them not unworthy of preservation as evidences of, at least, the general accuracy of the settings of the airs, as well as being illustrative, to some extent, of their history, and in all cases I have truly stated the sources and localities from which both tunes and words have been obtained. Finally, I have endeavoured carefully to analyze the peculiarities of rhythm and structure found in the airs, as well as in the songs sung to them, and I have thus, as I conceive, been enabled to lay a solid foundation for a future general classification of our melodies, which must be free from error, and be of great value in illustrating the origin and progress of our music.

That I have been at all times successful in these efforts, or that the settings of the airs now first published, as well as of those intended to follow them, are always the best that could possibly be obtained, is more than I would venture to arrogate, or perhaps than should be expected. My whole pretensions are limited to the accumulation of a greater and more varied mass of materials for the formation of a comprehensive and standard publication of our national music than has previously existed, including, as a necessary contribution towards the accomplishment of such a desideratum, corrected or varied versions of airs already printed, as well as settings of airs previously unnoticed.

The value of these efforts may, however, be fairly estimated from the volume now presented to the public, for, should it meet support, and a few years of life be spared me, to enable the Society to bring the work to completion, this volume will be found to be a fair specimen of the materials of which the others shall consist. For though, by a selection of the finest airs in my possession, it would have been easy to have made this volume one of far higher interest and value, I have abstained from doing so, as the consequent deterioration in the quality of the matter in the succeeding volumes would create a just cause of complaint, and, indeed, I have been so studious in taking these tunes in such relative proportions, as to merit and variety of character, as would afford an average measure of the materials which remained, that I would fain hope, should any difference hereafter be found between them, it will not be unfavourable to the character of the latter.

In like manner, I might have made this volume one of far higher musical pretensions, and probably, popular interest, by intrusting the harmonization of the airs to professional musicians of known ability, many of whom I am proud to rank amongst the number of my friends. But I knew of none, at least within the latter circle, who had devoted any particular study to the peculiarities of structure and tonalities which so often distinguish our melodies from those of modern times, and I consequently feared that harmonies of a learned and elaborate nature, constructed with a view to the exhibition of scientific knowledge, as well as the gratification of conventional tastes, might often appear to me unsuited to the simple character and peculiar expression of the airs, and require me either to adopt what I might not approve, or, by the exercise of a veto, which would have the appearance of assumption, involve me in collisions which I should desire to avoid. From such feeling only, and not from any vain desire to exhibit musical knowledge which I am conscious I do not possess, I determined to arrange the melodies as I best could, to satisfy my own musical perceptions of propriety, and this determination I should have carried out through the present volume, and its successors, but that I soon found that my beloved and devoted eldest daughter, possessing a sympathizing musical feeling, and actuated by an ardent desire to lighten my labours by every means in her power, soon qualified herself by study and practice, not merely to give me an occasional assistance, but, as I may say, to take upon herself—subject of course to my approbation—the arrangements of the far greater portions of the airs which the volume contains. In order, however, to secure our arrangements from grammatical errors, or other glaring defects, I have, in most instances,

submitted them to the correction of my friend Dr. Smith, Professor of Music in the University of Dublin, and he has given me the aid of his deep scientific musical knowledge, with a zeal and warmth which entitle him to my most grateful acknowledgments.

Yet—as in matters of taste the judgment is usually more influenced by accidental associations, than by the æsthetic sense of the intrinsic beauty which may be inherent in the objects subjected to it—I am far from indulging the expectation that the general estimate formed of the worth of the airs in the present volume will be at all as high as my own. The young Subaltern will, most probably, consider the last new galop or polka, to which—intoxicated with the charms of his fair partner—he has skipped or cantered round the ball-room, superior in beauty to the finest melodies of Rossini or Mozart. The thoughtless, impulsive Irishman, of a lower social grade, will prefer the airs of “Patrick’s Day,” or “Garryowen,” to all the lively melodies of his country. The popular public singer has it in his power to make an air “the tune of the day,” which, however high its merits, might have remained unknown but for his patronage. The people of every different race and country will not be persuaded that there is any national music in the world equal to their own, for it is expressive of their own musical sensations, and is associated with the songs and recollections of their youth. And thus the finest of our Irish melodies have obtained their just appreciation far less from any immediate estimate of their merits, than from their accidental union with the lyrics of Moore and others, which had taken a hold on the popular mind.

The airs presented to the public in this work have no such accidental associations, and no such interpreters of their meanings, to recommend them to general favour: and hence, they will have not only to encounter the prejudices of those who believe that all the Irish melodies worthy of preservation have been already collected—an opinion fostered in the public mind by Moore and Bunting—but the still greater danger of disappointing the expectations of those who believe that airs presented to their ears for the first time, and without words, should at once take possession of their feelings, and give as much delight as those which had been embalmed there by various extrinsic associations.

But, though it is only natural to conclude that, as the best melodies of every country would, at least generally, be the most popular, and, therefore, the first to present themselves to notice, and be appropriated by early collectors, those which remained to reward the industry of subsequent collectors—gleaners on an already reaped field—would be of an inferior quality, yet I cannot but indulge the belief that the airs in this work will, on the whole, be found to possess as great an amount of variety and excellence as belong to those which have preceded it, and that, should the support necessary to its completion be awarded to it, it will afford a valuable and enduring contribution to the store of simple pleasures necessary to minds of a refined and sensitive nature, and greatly add to the respect which Ireland has already obtained from the world from the beauty of her national music.

GEORGE PETRIE.

67, Rathmines Road,
1st May, 1855.

INDEX.

NOTE.—The numbers given refer to the tunes and not to the pages.

I.

TUNES WITHOUT TITLES.

1 to 95, 97 to 100, 102 to 288, 324, 411, 433, 480, 485, 489, 496, 839, 862, 1058, 1059, 1060
1279, 1281, 1282, 1286, 1329, 1579.

II.

TUNES WITH ENGLISH TITLES.

	TUNES		TUNES
Ace and deuce of piperling, the	1416	Archy Boylan	744
Adieu, my lovely Peggy	430	Are you not the bright star that used to be before me?	831, 1248
Adieu, ye young men of Claudy green ...	757	Arthur of this town	1144
Advice, the	764	Art MacBride	846
Advice to a young man in choosing a wife	1437, 1438	As a sailor and a soldier	771
Air to an old English ballad	794	As I roved out one morning	657
Alas that I'm not a Frechaun on the mountain side	336	As I strayed out on a foggy morning in harvest	664
Alas that I'm not a little starling bird ...	819	As I walked out one evening	659
All alive	450	As I walked out one morning I heard a dismal cry	658
Allan's return	506	As I walked out yesterday evening ...	665
All the way to Galway	849	As I walked over the county Cavan ...	661
Along the Mourne shore	519	As I was walking one morning in May ...	663
Along with my love I'll go	707, 708	As I went a walking one morning in Spring	666
Ancient Caoine	1032	As Jimmy and Nancy one evening were straying	687
Ancient clan march	983	Assist me, all ye muses	840
Ancient Clare march (The Northern road to Tralee)	448, 1318	As through the woods I chanced to roam	667
Ancient Clare march and jig	984	At length I crossed the ferry	289
Ancient hymn	1042	At the yellow boreen lives the secret of my heart	1489
Ancient hymn	1205		
Ancient hymn tune and Caoine	1039	Bailiff's one daughter, the	595
Ancient hymn tune sung in country chapels	1044, 1045	Ballyhauness	834
Ancient Irish air, sung as the plaint in the Parish of Dungiven	438	Ballymoe	695
Ancient lullaby	1002	Banish misfortune	775
Ancient Munster march and jig	982	Banks of Barrow, the	338

	TUNES		TUNES
Banks of Claudy, the	422, 423	Carlwac's march	987
Banks of the daisies, the	1253	Carolan's cottage	670
Banks of the Shannon, the	805	Carolan's draught	669
Banks of the Suir, the	802, 803	Carolan's favourite jig	981
Banks of the sweet Barrow, the	337	Carolan's lamentation for Charles Mac	
Barley grain, the	293, 294	Cabe	1022
Barrack Hill	926	Carpenter's march	992
Battle of the Roe, the ... 425, 426, 427, 428		Carpenter's march, the	1312
Beautiful Molly McKeon	325	Castle Costello	838
Beautiful pearl of Slieve ban, the	1114	Castle Hackett	1297
Bed of feathers and ropes, a	1336	Catha Rony... ..	713
Behind the bush in the garden	769	Cathleen	718
Belfast mountain, the	558	Catty Nowlan	482
Berry Dhoan	773	Cauliflower jig, the	963
Beside the river Loune	806	Chant or hymn tune	1047
Bessy of Dromore	414, 415	Chasing the hare down the hill. (See 941)	413
Better let them alone	1551	Cheer up, old hag	829
Be wise, beware	854	Cherish the ladies	921
Biddy, I'm not jesting	307	Child-like star, the	1520
Bird alone, the	611, 612	Christmas carol or hymn	1050
Blackberry blossom, the	475	Clare lullaby	1003
Blackbird and the thrush, the	822	Claudy dwelling	756
Black-eyed Susan	729	Clonmell lassies	479
Black-haired woman from the mountain,		Clout the Caldron	403
the	1566, 1567	Coady's dream	398
Black joke, the	574	Come all united Irishmen, and listen unto	
Black phantom, the	579	me	464
Black Rock	950	Come all you maids, where'er you be ...	456
Black rogue, the	1265	Come all y'united Irishmen, and listen	
Blackthorn cane with a thong, the (See 208)		unto me	463
Blackwater foot	897	Come, sit down beside me, my own	
Blessington maid, the	539	heart's delight	651
Blind beggar of the glen, the	680	Come tell me in plain	776
Blind man's dream, the	684	Come with me to the fair	1147
Blind woman's lament for the loss of her		Connemara wedding, the	565
daughter, the	833	Consider well all you pretty fair maids	656
Blooming lily, the	608	Coola Shore	507
Blow, old woman, and be merry	1121	Coolin, the	598
Blow the candle out	634	Country girl's fortune, the	910
Boil the breakfast early	891	Cousin frog went out to ride. Fa lee	
Bold Captain Friney	734	linkin' laddy oh	647
Bold sportsman, the	1312	Cove of Cork, the	573
Bonny light horseman, the	779	Crabs in the skillet	792
Borders of sweet Coole Hill, the	561	Cradle hymn	1017
Box about the fire-place	888	Cradle song	1016
Bragging man, the	900	Cremonea	1210
Brave Irish lad, the	391	Croosting cap, the	927
Breeches on, the	473	Croppy boy, the	605, 606
Bridget of the mildest smile	725	Cuckoo's nest, the	1206
Bright dawn of day, the	390	Curly locks	424
Brigid astore	See 353	Curragh of Kildare, the	439
Brigid of the fair hair	1217	Cutting of the hay, the	394
Brown little mallet, the (or roll of tobacco)	1582		
Brown oxen, the	773	Dairy girl, the	596
Brown thorn, the	451	Dairy-maid's wish, the	597
Bruisus, the	884	Dance or quick march	999
Bryan MacCowall	739	Dance tune or planxty, apparently by	
Buachalin Bruithe (Buidhe)	96	Carolan	872
Buachalinog march, the	997	Dancing measure to which Prince Charles	
Bucks of Ahasnagh, the	938	Edward and Lady Wemyss danced in	
Bungalow jig, the	962	the gallery of the palace of Holyrood	
Butchers' march, the	991	house in the year 1745	870
By the grove in the West	1409	Dangers of the sea, the	570
		Darby O'Dun	301
Cahan O'Hara	749	Dark-haired woman from the mountain,	
"Caillin Ruadh," the	1321 to 1325	the	1568
Caoine	1034, 1035, 1036, 1037	David Foy	683
Caoine, a	1033	Dawning of the day, the	694
Caoine for Winifred McDermot	1020	Day of wrath	1049
Captain Slattery	392	Dear Aileen, I'm going to leave you ...	300

	TUNES		TUNES
Dear mother, he is going, and I know not how to bid him stay ...	759, 760	For Eire I'd not tell her name ...	1237
Dear Rose ...	518	For I'd rather go ...	781
Death of General Wolfe, the ...	365	Forlorn virgin, the ...	563
Derry Brien ...	741	For my breakfast you must get a bird without a bone ...	777, 778
Deserter, the ...	691	Foundering of the boat in Lough Derag, Sunday, the 12th of July, 1795, the ...	571
Dewy morning, the ...	454	Four seasons, the ...	416
" Dies Irae ...	1049	Fox went out of a moonlight night, the ...	645, 646
Dirge of Ossian, the ...	1018	Frost is all over, the ...	850
Dobbin's flow'ry vale ...	789	Funeral cry ...	1040
Doctor O'Halloran ...	733	Funny taylor, the ...	594
Donald Baccagh's lament ...	1021		
Donnell, my love ...	1139	Galloping young thing, the ...	945
Donnell O'Daly ...	374	Galtee hunt, the ...	879
Dove, the (See 251, 1057) ...	613, 614	Galway jig, the ...	951
Do what you please, but take care of my cap ...	872	Gamest toast, the ...	501
Down among the ditches oh ...	508	Gaol of Clonmell, the ...	362
Down among the woods ...	1125	Garden of daisies, the ...	609, 610
Down by Newcastle shore ...	714	Garvagh! it's a pretty place, surrounded well with trees ...	842
Down by the banks of the sweet Primrose ...	804	Gather up the money, the Petticotee dance and song tune ...	881
Downhill of life, the ...	557	Geese in the bog, the ...	940
Down the hill ...	361	General Wynne ...	986
Down with the tithes ...	924	Girl I love, the ...	540, 949, 959
Do you hear, little girls, take your mother's advice, 'tis the best ...	763	Girl who is near Sligo, the ...	1126
Do you remember the time we were hunting in the valley ...	1146	Glencoe ...	677
Drums are beating, the ...	440, 441	Gobby O, the ...	546
Drunken sailor, the (called also "The Groves") ...	319	Good boy, the ...	537
Duke of Aberdeen, the ...	679	Good-bye, and my blessing to the troubles of the world ...	1462
Dunlavin green ...	859	Good fellows, the ...	960
Dusty miller, the ...	343, 344	Good night, good night, and joy be with you ...	920
Dwarf of the glens, the ...	542	Good ship Planet, the ...	379
		Gooseberry blossom, the ...	912
Each night when I slumber ...	832	Gorey Caravan, the ...	649
Eagle's whistle, the ...	305, 306	Goroum, the ...	898
Ealying song ...	1253	Gossip, the ...	592
Early, early, all in the spring ...	765	Gramachree, but I love you well ...	429
Early in the morning ...	844	Greek's victory, the ...	711
Easter snow ...	1123	Green bushes, the ...	368, 369, 370
Eilan, the ...	618	Green fields of Ireland, the ...	909
Emigrant song (going to America) ...	865	Green flag, the ...	576
Enchanted valley, the ...	323, 324	Grey goose fair ...	504
Enchantment of Fin MacCool, the ...	835	Groves by Jackson, the ...	318
Enniskilling dragoon, the ...	547	Groves of Blackpool, the ...	573
Eveleen ...	719	Groves, the (called also "The drunken sailor") ...	319
Ewe with the crooked horn, the ...	918	Gurgling of the churn, the ...	1205
		Gurty's frolic ...	813
Fair girl, the ...	538		
Fairy nurse's song, the ...	1015	Had not we better wait, my dear ...	1442
Fairy troop, the ...	544	Hag, you've killed me ...	1236
False Isabel ...	717	Handsome sportsman, the ...	601
Far away wedding, the ...	468	Hare's lament, the ...	1028
Farewell now, Miss Gordon ...	787	"Hark I hear," &c. ...	772
Farewell to Lough Rea ...	807	Harmony of May, the ...	554
Far, far beyond yon mountains ...	345	Harvest ...	847
Far, far down in the South of Luidach ...	335	Have you seen or have you heard ...	640
Father Jack Walsh ...	731	Hear me, you that's looking for a wife ...	386
Favorite march of the old Irish volunteers ...	988	Heart of my Kitty soon turns to me, the ...	515
First day of Spring, the ...	553	Heigh ho! my Nancy oh ...	688
First of May, the ...	404	Henry! a gradh ...	1361
Five men went together ...	869	Here's a health to the mother-in-law ...	1486
Flannel jacket, the ...	584, 893	Here's a health to the young man runs most in my mind ...	315
Flower of Erin's green shore, the ...	809		
Flower of young maidens ...	860		
Flowers of Edinburgh, the ...	372		
Flowing locks of my brown maid, the ...	382		
Fond Chloe ...	720		

	TUNES		TUNES
Here we go up, up, up	101	I'm a poor stranger that's far from my	
Her skin is like the lily	820	own	800
He's gone, he's gone	753	I'm a young girl	1137
Highly excellent good man of Tipper-		I'm a young little boy that has given	
oughny, the	852	great love to Nelly ban	1399
High road to Kilkenny, the	549	I'm an Irishman from Monaghan, a North	
Hill without grass, the	562	countryman born	837
Hold your tongue	520	In comes great Buonaparte with forty	
Horace the rake	348	thousand men	676
Hornless cow, or the brown ewe, the		I never will deceive you	1149
(a private still)	442	In Miltown I heard the music	1072, 1073
Hornpipe	919	In my first proceedings I took rakish	
Hostess, the	1207	ways	823
Housekeeper, the	998	In the county of Wexford, not far from	
Housemaid, the	957	Tughmon	780
How deep in love am I	465	In the month of June, when all flowers	
How do you like her for your wife?	532	bloom	303
How will I get to the bedchamber?	791	I once loved a boy	452, 471
Humours of Caledon, the	615	I rise in the morning with my heart full	
Humours of Jerpoint, the	617	of woe	507
Humours of Kilkenny	1485	Irish boree, the	587
Humours of last night	477	Irish boy, the	586
Humours of Maam, the	616	Irish cry	1041
Humours of Miltown, the	941	Irish hymn, sung on the dedication of	
Hunt, the, a set dance	879	a chapel	1043
Hunt the squirrel	487	Irish lad's a jolly boy, the	989
Hurler's march, the	990	Irish lass with the golden tresses, the ...	1098
Hurling boys, the	604	Irish trot, the	588
Hush, oh my Lanna!	1016	Isbel Falsey	717
Hush the cat from the bacon	946	I shall leave this country and go along	
Hymn of St. Bernard, the	1048	with you to wander under the arches	
Hymn tune	1046	of the blossomed woods	401
I am a bold defender	434	I thought my heart had broke asunder,	
I am a poor maiden, my fortune proved		when I thought on Reilly I left on shore	349
bad	455	It is to fair England I'm willing to go ...	814
I am a poor maid that's crossed by my		It was an old beggar-man	678
friends	309	It was in Dublin city	755
I am a rover	526	Iverk love song, an	853
I am asleep and don't wake me	488	I was born for sport	826
I am a young boy, without gold or stock	1263	I was once sailing by the head	817
I am in this town only one year and		I was one day going to Limerick	1493
three days	1400	I was one fine sunny day a-fishing by a	
I courted lovely Sally	673	river	1525
I courted my darling at the age of nineteen	674	I was one night about Bridgetmas	815
I'd cross the world over with you, Johnny		I went to the West to look for a wife ...	1506
Doyle	443	I went with my maiden up stairs	1304
I'd range the world over with my own		I will go to the mountain (or, to the	
Johnny Doyle	629	roebuck pinnacles)	1305
If all the young maidens were blackbirds		I will raise my sail black, mistfully in	
and trushes	821	the morning	377
If I'm alive in Ireland	299	I will visit my love on the mountain ...	706
If I should meet a tanner's wife	1480	I wish I was a fisherman living upon the	
If it is the pea you want	1312	hill of Howth	449
If my love were within your heart	1103	I wish I were in Drogheda	812
If the sea were ink	770	I wish, I wish, but I wish in vain	811
I grieve for my lover in secret	699	I wish the French would take them	497
I have a cottage on the verge of the		I would advise you to pass over the	
mountain	1505	boundary	1510
I have a little trade	758	Jackson's maid	796, 797
I have no desire for mirth	697	Jacobite airs	626, 627
I have travelled France and Germany ...	505	James Melvin	625
I'll be a good boy and do so no more ...	536	Jesu dulcis memoria	1048
I'll make for my bridegroom a grassy		Job of journeywork, the	892
green pillow	331	John de Burgo (or Burke)	1270, 1271
I'll make my love a breast of glass	622	John Doe	738
I lost my love	460	John Dwyre of the Glyn	736
I love a woman	542	Johnny Cox	743
I'm a poor stranger that's far from my		Johnny Doyle	630
home	799	Johnny Hall	747

	TUNES		TUNES
Johnny of Cockalie	743	Lough Erne's shore	652, 653
John O'Reilly	351	Lovely Anne	726
John the son Darby	742	Lovely lad, the	922
Joy be with you	995	Lovely sweet banks of the Suir, the ...	801
Jug of punch, the	352, 353	Lover's complaint, the	402
Juice of the barley, the	589	Lover's lament, the	445
Kathleen na Rudderigh, the flower of women	1429	Lower Ormond	882
Katty Nowlan	481	Luggelaw	712
Keen	1031	Lullaby, a 1005, 1006, 1007, 1008	
Kerry boys, the	308	Lullaby, or Nursery-song	1009
Kerry star, the	899	MacGuire's kick	409, 410
King and the tinker, the	399	Madame Cole	716
King Cormac and the Lericaun	408	Mad Moll	101
King's cave, the	1119	Maiden-Ray, the	421
Kiss in the shelter	935	Maiden's lament for her lover's depart- ure, the	1075
Kiss the maid behind the barrel, 885, 886, 887		Maid I loved dearly has left me behind, the	705
Kiss the maid behind the barrels	884	Maid of Castle Creagh, the	709
Kitty gone a milking	444	Maid of Cooley Shore, the	754, 1254
Kitty Magee	513	Maid of sweet Gurteen, the	328, 329
Kitty O'Hea	512	Maid of Timahoe, the	498, 657
Kitty's wishes	514	Maids of Mourne Shore, the	302
Knowest thou, my dear, that I sleep not at night	1117	Mammie, will you let me to the fair? ...	827
Ladies' fancy, the	880	Martin Dough	748
Ladies' march to the ball-room	936	Mary, do you fancy me?	474
Lads on the mountain, the	937	Mary, I die your slave	751
Lady Gordon's minuet	786	Melody of Ossian's poem of Tale, the ...	1205
Lady in Pennsylvania, lovely Nancy, you'll be, a	690	Melody of the harp, the	1066
Lady Shearbrook	715	Merchant's daughter, the	389
Lady Wrixon	876	Merry old woman, the	354, 356
Lament	1315	Michael Molloy	750
Lament, a	1030	Milking time is over	298
Lament as sung in the Bennada glens, the	1029	Mill stream, the	396
Lamentation of Deirdre for the sons of Usnach, the	1019	Miss Goulding	400
Lamentation of Sir Richard Cantillon, the	1025	Modern air on "The lament for Sarsfield"	312
Lament for Sarsfield, the	311, 312	Molly asthoreen	447
Lament for Una MacDermott	1020	Molly ban, so fair	724
Lament of old age, the	1219	Molly Butler	723
Lament of William McPeter he outlaw, the	1026	Molly fair, that Western dame	722
Larry O'Gaff	373	Molly, my jewel	524, 525
Lass of Sliabh Ban, the	766	Molly on the shore	902
Last night I dreamt of my own true love	453	Monks of the screw, the	490
Last night's funeral	889	Mgreen	1067
Last Saturday night as I lay in my bed	767	Morning star, the	895
Lawsy Dulh	1494	Mother cries: "Boys, do not take my dear from me," the, &c.	441
Leather bags Donnel	393	Mountain high, the	559
Leave that as it is	387	Mountain road, the	412
Let's be drinking	1063	Mount Hazel	848
Let us leave that as it is	387	Moving bog, the	457
Lilibulero	503	Munsterman's jig, the	934
Little cuckoo of Ard Patrick, the	583	Munster tune, a	839
Little flow'r of brown-haired girls, the	1495	Must I be bound and my love be free ...	702
Little hour before day, a	1080	My ain, kind dearie 640, 641, 1430	
Little red lark of the mountain, the, 383, 384		My baby on my arm	710
Lobster pot, the	567	My blessing go with you, sweet Erin-go bragh	864
Long dance	883	My honest dear neighbour, I ne'er killed your cat	470
Long dance, the	880	My love he is tall although he is young	685
Long hills of Mourne, the	768	My love is in the house	703
Lord Robert and fair Ellen	795	My lover is fled, my heart is sore ...	700
Lord, send the French without delay ('98 Song)	313, 314	My love she won't come near me ...	704
Lough Allen	911	My love, what is the reason you cannot fancy me?	326
		My love will ne'er forsake me	701
		My name is Bold Kelly	810
		My parents gave me good advice ...	761

	TUNES		TUNES
My song I will finish, her name's Miss Jane Innis	521	O little Mary, what has happened thee ?	1488
My store is short and my journey is long	534	O Mael, I am ruined by you	1311
My wife is sick and like to die, oh dear what shall I do?	509	O Mary asthore	636
Nancy, the pride of the East	689	O Mary, my darling	1127
Ne'er wed an old man	531	On a long, long summer's day	533
Nelly, I'm afraid your favour I'll not gain	648	Once I was at a nobleman's wedding	491, 492, 494
Never despise an old friend	675	Once I was invited to a nobleman's wedding	493
New broom sweeps clean, a	1142	Once I was invited to a noble wedding	495
New broom, the	855, 856	One bottle more	825
New domain, the	904	One evening fair as I roved out	662
New mountain road, the	1535	One evening in June	828
Newry prentice boy, the	364	One evening of late as I roved out in state	660
New tenpenny, the	347	One horned cow, the ... 340, 341, 342,	1293
Night of the fun, the	564	O'Neill's riding	472
Ninety-eight Wexford ballads ... 783, 784, 785		One night I dreamt	831
Nore is long, the	334	One Sunday after mass	633
Northern hags, the	1109	On Patrick's day I was in my element...	1497
Northern road to Tralee, the ... 448, 1318		On the green stubble in harvest	435
Now I am tired and wish I was at home	381, 1136	On the green stubble of autumn	1181
Numbers I've courted and kissed in my time	363	Open the door my love, do	333
Nursery songs	1012, 1013	O pretty brown girl of the white breasts.	1326
Nurse's tune, or hushaby	1010	O'Reilly's delight	350
Nurse tune	1011, 1014	Original melody of "St. Patrick was a gentleman"	346
Och och me, said the yellow tanner ...	1518	Ormonde's lament	1027
O'Coghlan has a glen	332	O sad and sorry I'm this day	841
O'er high, high hills and lofty mountains	836	Our sails were unfurled	517
O fair John, my love	322	Out of sight, out of mind	1534
O'Flinn	499	Over the mountain	788
O God, John	1445	Over the water	798
Oh agus oh! oh!	833	O woman of the house is not that pleasant	(See 994) 1504
Oh boys help each other	1254	O young Bridget, my beloved ... 1307, 1308	
Oh girl of the golden tresses	371	Paddies evermore	868
Oh, John, my neighbour's son, if you are going to marry	1438	Paddy Brown	446
Oh, Johnny, dearest Johnny, what dyed your hands and cloaths? He answered him as he thought fit "by a bleeding at the nose"	693	Paddy O'Snap	1339
Oh, love it is a killing thing	469	Paddy's return	867
Oh, love, 'tis a cold frosty night, and I am covered with snow	628	Parish girl, the	593
Oh, Mary, if my advice you take ...	1492	Parting from a companion	1022
Oh my love she was born in the North country wide	516	Patrick Sarsfield	310
Oh shrive me, father	632	Pearl of the fair pole of hair, the	624
Oh were I king of Ireland	535	Pearl of the white breast, the	623
Oh what shall I do, my love is going to be wed?	762	Pearl of the yellow road, the	1402
Oh what shall I do with this silly old man?	530	Peasant Air	214
Oh where are you going, Lord Lovel, said she?	752	Peeler's jacket, the	893
Oh woman of the house, isn't that neat? (See 1504)	994	Peevish child, the	591
O landlady dear, come cheer your heart.	824	Peggy, is your heart sick... ..	768
Old astrologer, the	545	Perhaps you and I will be judged in one day	692
Old coolin, the	599	Petticotee dance and song tune, the	881
Old man he courted me, an	528	Phelim mountains, the	385, 1362
Old man he courted me, will you love, can you love? An old man he courted me, take me as I am, an	527	Piper's finish, the	880
Old North American Indian tune ...	866	Plains of Mayo, the	304
Old woman lamenting her purse, the ...	620	Plaint as sung in the parish of Bannagher, the	1038
Old women's money	355	Planxty by Carolan	871, 875
		Planxty Drew, by Carolan	874
		Planxty shane ruadh	878
		Planxty Sweeney	877
		Planxty Wilkinson, by Carolan	873
		Plough boy, the	603
		Plough boy and cart boy's whistle, the	1102
		Ploughman and the taylor, the	417
		Ploughman's whistle	1052, 1054
		Plough Song	1055
		Plough song or whistle of the county of Kilkenny	1053

	TUNES		TUNES
Plough whistle	1051	Slieve Gullán	835
Poor Catholic brother	631	Sligo lullaby	1004
Poor old Granua Weal	790	Smith's song, the	1407
Praises of Downhill, the	556	Snowy-breasted pearl, the	623
Praises of Rathfriland, the	572	Soft deal bed, the	582
Pretty brown girl, the	1327	Soft deal board, the	581
Pretty hair comb, the	1082	Soggarth Shamus O'Finn	1024
Pretty Mary Bilry	378	Soldier's song, the	772
Pretty Sally	500	Some say that I'm foolish and some say I'm wise	793
Prodigal son, the	1136	Song of the ghost, the	580
Pullet, the	458	Song of the streams, the	552
Pullet and the cock, the	585	Song of Una, the	550, 551
		Son of O'Reilly, the	486
Rambler from Clare, the	395	Sons of Fingal, the	602
Rambling boy, the	668	Sprightly Kitty	367
Reading made easy, the	672	Sprightly widow, the	590
Red-haired man's wife, the, 357, 358, 359, 360		Squire, the	600
Red Regan and the nun	418, 419, 420	Stately Sarah	317
Ree Raw, or the butchers' march	991	Stewart of Kilpatrick and the daughter of the king of Ine	732
Rejoicement of the Fian ladies, the	566	Stout little boy, the	1275
Remember thee, yes, while there's life in this heart	1514	St. Patrick was a gentleman	346
Remember the pease straw	682	Strawberry blossom, the	483, 484
Remember the poor	681	Street ballad	297
Reynardine	642, 643	Strolling mason, the	466, 1070, 1071
Reynard on the mountain high	644	Strop the razor	925
Ribbon-man's march, the	993	Suit of green, the	686
Richard O'Bran from the plains of Kildare	735	Summer is come and the grass is green, the	555
Ride a mile	978	Swaggering jig, the	961
Rise up, my lovely Molly	511	Sweet Barrow, the	339
Rise up, young William Reilly	510	Sweet Castle Hyde	831
Rocky road, the	548	Sweetheart, you know my mind... ..	758
Roddy McCurly that was hanged at Tuome Bridge	737	Sweet Innisfallen	641
Rodney's glory	406, 407	Sweet Innismore	376, 1142
Rody green	843	Sweet lovely Joan	721
Roll of tobacco, the (or brown little mallet)	1582	Take a kiss or let it alone	861
Rory O'Moore	740, 974	Take her out and air her	397
Rossaveel	372	Tanner's wife, the	1479
Round the world for sport	958	Tatter the road	522
Roving pedlar, the	360	Taylor of the cloth, the	1211
Rushy glen, the	543	Tea in the morning	923
		Tear the callies	523
Sally Whelan (or Phelan)	727	Temple hill... ..	901
Savourneen Dheelish	741	Then up comes the captain and boatswain	467
Scalded poor boy, the	290, 291	There is a little enchanted glen that I know	1524
Scolding wife, the	476	There is a long house at the top of the village	296
Scorching is this love. (See 1578)	1234	There's not in the wide world a valley so sweet	1494
Scorching to this (love), woe be him who it is upon, a. (See 1234)	1578	They say my love is dead	698
Scornful Sally	728	This time twelve month I married	1479
Search all the world over	650	Three little drummers, the	953, 954
Seas are deep, the	569	Time of day	978
Separation of soul and body	671	'Tis I, your lover	782
Set her near me, my Murneen. (See 1482)	1481	'Tis long ago you promised to steal away with me	1242
Shamus O'Thomush	625	To look for my calves I sent my child	1529
Shanavest and Corovoth, the, a faction tune	459	Tommy Regan	375
She hung her petticoat out to dry	851	Top of sweet Dunmul, the	560
Shins about the fire	295	Top of the mountain, the	1450
Ship of Patrick Lynch, the	568	Toss the feathers	462
Ship that I command, the	405	True love knot, the	1103
Sigh, the	619	Tumbling down Teady's acre, the	292
Silken thread, the	See 271	'Twas on a summer evening	431
Silver mines, the	913	'Twas on a summer's evening	432
Sir Patrick Bellew's march	985	'Twas on a summer's morning	431
Sir Ulick Burk	730	'Twas on the first of May, brave boys	388
Sit here, O Murneen, near me. (See 1481)	1482		

	TUNES		TUNES
Van Diemen's Land	808	Who'll buy my besoms? ...	857, 858
Vive la! the French are coming ...	996	Who told you these false stories? ...	655
Waterford boat song, a ...	696	Widow Machree ...	641
Wearied lad, the ...	541	Willy Leonard ...	746
We brought the summer with us ...	502	Will you come home with me? ...	1487
Wee bag of praties, the ...	607	Willy Taylor ...	745
Welcome home, prince Charley... ..	1056	Wind that shakes the barley, the ...	320, 321
Well done, cries she, brave Donelly ...	316	Wine is good, the ...	1527, 1528
We'll drink to the health of Keenan ...	327	Wink and she will follow you ...	956
When first I came to the county Cavan ...	637, 638	Winter it is past, the ...	439
When first I left old Ireland ...	863	With her dog and her gun ...	380
When first into this town I came ...	639	With my dog and my gun ...	366
When I am dead and my days are over, come, Molly astoreen, and lay me down ...	635	Woman and twenty of them, a ...	816
When I go down to the foot of Croagh Patrick ...	818	Woman's lament for the death of her hen, a ...	1161
When I was in the beginning of my youth ...	1526	Wood's lamentation ...	1023
When she answered me her voice was low ... (See 251) ...	613, 1057	Wren, the ...	1235
When the cock crows it is day ...	478	Yellow blanket, the ...	1313
When to a foreign clime I go ...	862	Yellow bustard, the ...	578
When you are sick, 'tis tea you want ...	654	Yellow horse, the ...	577
When you go to a battle ...	461	Yellow sands, the ...	1267, 1268
Where are you going, my pretty maid? ...	774	Yesterday evening as I walked alone ...	437
Where were you all the day my own pretty boy ...	330	Yesterday morning, and I about to sleep ...	1076
Which way did she go? ...	1216	Yesterday morning as I walked alone ...	436
White-breasted boy, the ...	621	Young lads that are prepared for marriage ...	830
White rock, the ...	575	Young wife and her old husband, the—dialogue ...	529
Who could see noble Cormac ...	1091	Young wife and the old man, the ...	1225
		You nobles of Inis Ealga ...	845
		Your bag is handsome, my boy ...	1485
		"Your welcome to Waterford" ...	450
		Youth and bloom ...	828

III.

TUNES WITH IRISH TITLES.

	TUNES		TUNES
A bean a' tíge na páirce	1088, 1249	Aḡ an mbótarín buíde, cá pún mo	
A b'píḡib! ip tú lé ní-pač	1550	époíde	1489
A b'píḡib óḡ na geumann!	1307, 1308	Aip 'Eipe, ní (i)nneórainn eia hí ..	1237
A buačail an éúil bualaḡ	1571, <i>see</i> 1572	Aip maibin a-nbé, bí camabain pḡoil ..	1116
A buačailíde! Cúḡnaíḡe lé éúile	1254, <i>see</i> 1255	Aip maibin indé	1076
A buačailíde óḡa! an baile peo ..	1496	Aip moḡabáil epé ḡaile-áča-Clíac dam	1559
A cáilín biḡ uapail na ḡrúaiḡe bpeáḡ		Áiēne bán	1360
buíde	1556, 1557	A bean úb p'íop aip bpuac an c-ppuacán,	
A cáilín deap óḡ an ḡúinín uaiēne!	1427	peó tú leó	1532
A cáilín donn deap na ḡeioča bána ..	1326	An bočar ó túaiḡ ḡo Ṫpáḡ-lí	1318, <i>see</i> 448
A cáitíde Roíḡín,	1467, 1468	An buačail bán	1257
An cuimin leac!	1514	An búačail caol dub	1260, 1261, 1262
A éuiple ḡeal mo époíde,	1160		<i>see</i> 1269
A éapb'páčair! ip biombáḡ tú luac lé		An buačailín buíde	1259
mnaoí	1191	An búačailín donn	1254, <i>see</i> 1255
A éocéur b'ílip!	1472	An cáilín acá i n-aice Šliḡiḡ ..	1126
A épiočair ip biombáḡ tú luac lé mnaoí	1087	An cáilín donn	1218
A épiočair tú a baile liom?	1487	An cáilín puac	1099, 1100, 1101
A "Fuirḡi" m'áppnín	1466		1321, 1323, 1324
A ḡéḡa cumain	1348	An clár bog "béil"	1168
A "Landlady" na páirce! Ṫabair cápc		An enoicín ppaoiḡ	1164, 1384
eile do'n b'íḡ peo l'pcač	1569	An éop deap i mbróḡ	1299, 1300
A leacnapaiḡ an	1287	An epúipeín lán	1231, 1232
An lorḡ-mo ḡamhá	1529	An cuimin leac ann rim, bióḡmar aḡ	
A l'íáipe! a puín!	1374, 1375, 1376, 1377	p'íacac pá'n ngleann	1146
A l'íáipe biḡ! cab d'eipíḡ buic? ..	1488	An deap an buačail an páirbín?	1371
A l'íáipe! ip deap do ḡáipe	1429, 1430	An bpeóillín	1235
A l'íáipe! mo éómaiple má ḡlacéair ..	1492	A d-čabappá an p'ip dam?	1394
A l'íáipe! 'p a m'áppnín!	1127, 1373	An ḡamháin ḡeal bán	1155
A l'íaoí! acá mo m'íle ḡpáḡ leac, ..	1311	An ḡarḡ-énoicín ppaoiḡ	1385
A m'áppnín! p'lánte!	1227	An ḡarun óḡ a épáḡaiḡ mé ..	1238, 1239
A óḡánaiḡ óḡ! má ḡabann čupa an		An ḡeapán buíde	1457, 1458
bóčar, nó "an ḡabaiḡe ḡpánba" ..	1194		<i>see</i> 1456
A óḡánaiḡ po bpeáḡ! cáp' éobail tú		An ḡiolla ḡpúama	1388, 1389, 1390
apéip	1571, <i>see</i> 1572	An ḡpáḡ nac mbídeann i láčair ..	1534
A p'aiḡ tú aḡ an ḡeapraiḡ?	1112	An f an p'ip acá uait? cá p'í in peo	1312
A Róḡaipe! p'cač!	1288, 1289	An maibín puac	1491
A Šeáin! a m'ie mo éómarpan! má čáip		An páirbín pionn	1404, 1405
a' bol a' p'opač	1437, 1438	An palainḡin muíḡneac	1208, 1209
Acá pmóilín i ḡeiuḡair, ḡe.	1515	An Púca	1107
A éáiluiḡín ip maḡaiḡ, ḡe.	1517	An péalčan leanbac	1520
A éaḡair an p'íop buic nac ḡeoḡluḡim-		An Róḡaipe boill	1264
pe oíḡe	1117	An Róḡaipe dub	1265
Abair, a Čumain, ḡil!	1152	An peandúine epom	1564
Abpán Čairleáin na hacaebe	1298	An pmačóin epón	1582
Aḡ an mbaile núac acá an bpuinḡeall		An ppealadóip	1206
móčamail mná	1094	An p'áipín bán	1314
		An p'áipín buíde	1313

	TUNES		TUNES
An Tállhúr aérað	1407	Cailín ag buaint luaéra	1359
An t-pail-éuaé	1396	Cailín beag na luaéra	1358
An t-pean bean boét	1204	Cailín dear donn	1327, 1328
An t-pean bean cámhraé	1182	Cailín dub	1320
An "wattle" ó!	1203	Cailín ruaó gáedealaé	1098
Aon 'r do na píobaireaéta	1416	Cailleaé a mhábhúigir mé	1236
Ar ceanncap Éluain-na-Meala, 7 Cap- raig-na-Ríipe	1477	Cailleaé an t-rúra	1363, 1364
Ar óoinnleac glar an fógmhair	1181	Cailleaéa ó éuaí	1109
Ar fonn binn dub an gleanna	1291	Caitilín m Rodaire, plúr na mban	1429, 1430
Ar maidin dia luain ipaé d'fágar an éluain	1476	Caofne	1316, 1317, 1470
Ar mo "Ramble" dam, tráénóna,	1444	Caofne—do éuaí mé, a'p tu-ra	1176
Ar éuaipre na ngamna, 7c.	1530	Caofne na pean-aóipe	1219
Ártúr an baile reo	1114	Capa dánig	1441
Ar tpuag gan mac an maoir agam	1501	Carraigín an fáraig	1105
		Carraíbeaé bán; nó buaéaill caol dub 1269, see 1261	
báb na gopaob	1410	Catal mac Aoda	1201
bacaé mipe	1381	Cé éípeaé Copmac úapal	1091
bacaé na cleaéa	1549	Cé éípeaé murtaié rú	1292
baile beaéain	1431	Ceann dub dílip	1061, 1062, 1535
baile pádpáic	1454	Cearc agar coileaé a d'iméig lé ééile 1508, 1509	
bairir Séain	1081, 1135	Ceir Coppan	1124
baint aipnóe faoi builleabap na gopaob	1092	Cé'n bealaé a nbeaéaié pí?	1216
bárbapa níé Ódmnaill	1294	Ceó dpuíbeaéta	1159
bárr an t-pléibe	1450	Cia éípeaé rúó Mairéad ní h-Áille air maidin dia Máire go moé	1494
bárr na cpaofbe eúbaréa	1372	Cia in bealaé a nbeaéaié pí?	1215
bárr na cpaofbe eúmpa	1563	Cill Áair; no ban-tígeapna íbeaé	1452
bár an uirge beaéa	1196	Cill muipe na gopann	1338, 1339
bárda an bripóin leaéair	1392	Ch beag baile an óopeig; Mackey baile an tpléibe	1110
bé Eipeann í	1157	Cnoc gréine	1421
bé 'n Eipinn í	1158	Coir na bripóe,	1167, 1169, 1251
bean a bain dilleape	1516	Coir taoib' an éuain	1133
bean a tabairne	1207	Coir taoib leap' an gaopéa	1189
bean an fip ruaí	1115, 1140	Coir tiar laip an gaopéa	1409
bean dub an gleanna	1138	Copraíó do óopa a Séainín	1096
bean dub ó'n plab	1566, 1567, 1568	Cóta móp tpeócaigé	1350
beir leat mé	1426	Cpemóna	1210
béarppainn duit iapéar ag iapraí	1510	Cpropánaé	1540
b' fupurda aítne naé bpaéa tú Rópa a-plaí	1200	Cpuimíneac epom	1552
bí liom: bí!	1366	Cúaille an plé-Ráca	1254, see 1255
bí mipe lá a dul go Luimneac	1493	Cuirim-pe éugac-ra an realbán peó	1172
bíóeann tú paó' a-muig	1337	Cuirim-pe éugac-ra an rearbán peóil	1545
bíóeann tú i bpaó a-muig	1485	Cúl na muice	1184
bíóear, lá bpeáé margaíó, fíor an fíraí	1490	Cúnaó Eógaín Rúaió	1380
bóiré Láirge	1490	Cunnla	1334
bláé na gopaob	1131	Cupraig Diarmuid do'n éapall beag	1120
bó, bó, bó na leaé-aíóipe!	1293		
bagapíó fupéa	1577		
bpaé! ná póé	1555	Dá bpaéainn-pe an t-pailéuaé	1309
bripóin an éuil báin	1217	Dá bpaéainn-pe Siobán 'r a cóppa	1522
bripóin inéan Súibne báin	1074	Dá gcapraíóe bean tanapaíóe liompa	1480
bripóin óg na geumann	1307, 1308	Dá mbeaó lán páipe, 7c.	1523
bripéte bpeíóin	1118	Dá mbéíbeaó mo gpaó-ra air lár do époíóe-pe	1103
bripéar	1272	Dá mbeinn-rí agur mo gpaó bán	1553
buaéaillín áóbéil	1275	Déanpaíó mé "cuile" do'm fíean "bripéte"	1479
buaéaillín buíóe	1228, 1258	Dia beaéa do pláimé; a fáip-fip óóip! Cuirim go lá céad míle páilte píómaé	1143
buaéaillín donn	1256	"Ding-dong dí-dil-lum"	1407
buaéaillín óé	1266	Dipeart Nuadain	1123
Cá p' fáé tú do bripéte? A fíean duine époíóe!	1190		

	TUNES		TUNES
Do b'féar leigean dóib	1551	Ím bíom bob-a-pá, r'ór' a míle gráb ! ..	1367
Do bídear-ra lá breágh gnéine, gc. ..	1525		1368, 1369
Do éatúgadh γ huplur do éonnac mé ..	1439	"Imbó agur umbó"	1202
Do éannairí an Róirteach bó ar an aonac	1498	Ingean Saúb ó'n mbáinreac ..	1386, 1471
Do éuaðar-ra a n-iar-ear, gc.	1506	Ingean Séain uí Cáparaiḡ	1543
Do fíubal me Éire ó'n gcúan go céile ..	1078	Inceinn ó luera laera	1175
Dóinnall mo mían	1139	Ir áibinn do(r) na héiníuib	1451
Dóinnall ua dílleáin	1531	Ir air maidín dom dia lúain	1165, 1166
Dóinnall na gnéine	1331	Ir beag liom a ppéir	1342
Dóinnall ó bpíain	1148	Ir buacail b6 γ caoraé	1346
Dóinnall ó gré	1330	Ir buacáillín beag óḡ mé a eug mór-	
Dóinnall óḡ	1332, 1333	gean do "Nelli" bán	1399
Dóinnallín an éluimariḡ	1382	Ir buacáillín óḡ, &c.	1507
Dromanna na mbán-énoc	1353	Ir buacáillín óḡ mé, gan ór, gan éuib ..	1263
Dromanað na manla	1433, 1434	Ir cailín beag óḡ mé	1137, 1484
Duailín dubaé	1536	Ir duine mé a fíubal a lán	1312
Duib nó bán	1248	Ir é po an raithrað éiocpaib go haoraé	1186
Dúna dána, doréa, donn	1473	Ir fað ó ḡeall cú éaluḡað liom	1242
Dúnabán doréa donn	1174	Ir faða liom péin go ndéanann tuile	
		do'n tráidḡ	1128
'Eadmonn an énoic	1150	Ir gan áirib mé gan máear	1280
Eiligh ḡeal éium	1414	Ir ḡorta euguc-ra	1246
Eiriḡ air maidín ir ḡaib do éapall ir		Ir í mo leanb (Caofne)	1097
bailigh leat má féadar	1093	Ir ingean eirne mé gan "dobc"	1565
'Eiriḡ pí a-baile, γ abair naé paéamn-pe		Ir iomaða yeóman malluiḡete do euill a	
léi	1440	bóḡað	1519
Eógan cóir	1541	Ir maie an duine cú	1233, 1234
		Ir maie é an píon	1527, 1528
		Ir peal úb dom ar bhiairaib	1183
Fa fáaoé na coilleað bpice	1145	Ir epuaḡ map' éonape mé aon bean	
Fágamaoib ráb map atá pé	1130	a-píam	1397, 1398
Fágfamoib ráb map atá pé	1319	Ir epuaḡ mé, gan mo ḡráð	1111
Fan map táir, a élaibre!		Ir epuaḡ mé! γ Sapanaiḡ	1178, 1179
Fead ḡiolla ná reipriḡe agur na cairte	1102		
Feadaoil an fiolaip	1424		
Fland óḡ, p.	1283		
		Jack an cuí, leat?	1422
Ḣameab buíbe	1267		
Ḣaineib buíbe	1268	Lá féil' Pádraic; nó potrépeac	1303
Ḣearán buíbe	1456, see 1457, 1458	Lá lé Pádraé bioira	1497
Ḣeatín air epúd	1560, 1561	Laos na Síge	1188
Ḣile beag lé m'anam cú	1151	Leaba eláim 'r córdaiḡe	1336
Ḣini eugfainn éaluḡað leat	1302	Lomon, γ caofne	1470
Ḣiolla an biahoir	1378	Luaé mo leépíne	1544
"Ḣlin" a ainm	1387	Lumneaé (Limerick)	1539
Ḣlugur an mheadair	1250	Lúra, lúra, nó dá lúra	1474
Ḣo d. tuiḡeann Murphy	1503		
Ḣráð ḡeal mo époibe	1273, 1274, 1290	Má ir maie leat	1499
Ḣráð í ran ól	1446	Mablá ní Dóbnaláin	1365
Ḣráð mo éléib	1156	Maidín aoibinn coir taoib' an ḡleana	
Ḣráð mo époibe	1500		1448, 1449
Ḣráð mo époibe an "píora" d'feap ..	1193	Maidín éeó n-uair a d'eiriḡear	1511, 1512
Ḣráð mo époibe-pe	1483	Maidín éeóbaé nuair d'eiriḡear	1513
Ḣráð mo époibe-ra an "píora" d'feap	1192	Maiḡdean aḡ pḡarað lé na ḡráð ..	1075
Ḣráð na lánaim	1134	Mail leó lépó	1475
Ḣránne Máel	1455	Máipe an ḡarbaptea	1435
Ḣreadað air an nḡráð po ar maiḡ air		Máipe an cúil finn'	1170
a nibionn	1578	Máipe buicléap	1354
Ḣríanán ban 'Eipeann	1453	Máipe deap	1163
		Máipe na mbán-ḡlac	1349
Í ucúir an e-paipa	1383	Máipe níḡ heidin	1542
Í Miltown a éuala mé an ceól	1072, 1073	Mala an Tuho!	1141
		Mála buíbe	1391

	TUNES		TUNES
Maí bán	1171	Péapla dear an t-pléibhe	1355
Mapéad níđ Ūubapcađ	1083	Péapla dear an t-pléib' báiñ	1114
Mhic ó! mo ghráđ	1546	Péapla dear ó'n t-plíab báiñ	1113
Mo bprón gan mipe 'ran rpeir-bean! ..	1195	Píce an t-rúgna	1310
Mo éailín dear rúad	1325	Pilib an éeđ	1408
Mo éailín donn dear a'r mipe ag ól ..	1070	Pir air an iapca	1356
Mo éailín rúad	1322	Pir pliué	1084
Mo épeacé a'r mo éiaéair	1575, 1576	Pláirín na mban donn óđ	1495
Mo épeacé 'r mo éie, 'r ar cloíđce an		Poll Ceápnuit	1129
galap an ghráđ	1573		
Mo épeacé ir mo léan gan Kitty agur mé	1574		
Mo ghráđ báiñ am' épeíđean a'r céile			
da luad leir	1095	Raca bpeadđ mo éinn	1082
Mo ghráđ! mo éeapc!	1161	Racab-ra p'á'n plíab; nó i n-ađapca na	
Mo ghráđ! naé p'áirp(a) éáinn p'uirpeacé-		b'plad	1305
tain	1442	Racairpe inn áairnir	1443
Mo p'óirín ó lliurp'áíde	1090	Róirín dub	1240, 1241
Mapaod dear níđ Ūáđba	1351, 1352	Róir geal dub	1180
Mollí bpeadđ Núgent	1433, 1434	Róra bpeacénaé	1197
Mór éiaána	1562		
Mór mđean éaiđđ óiđ	1108	'S a múirín éilir!	1538
Mór, ní beađ	1150	'S a múirín éilir! Ir cá mo leanđ ..	1537
Múirín geal mo ép'óide	1104	Sagairc cap t'ópađ	1089, 1247
Múirín óiđe	1370	"Saion" na p'ead	1141
Muirín na ghráide donn-buíđ!	1306	Sciaé éáirpeacé Muipe	1205
"Murti" óđ	1406	Seilléad dub	1243, 1244, 1245
		Seáđan gaba	1223
		'Sé an baile p'eo t'óđad na b'p'oc áite ..	1086
Na gaimna geala bána	1153, 1154	Seán a búpca	1270, 1271
Ná p'p'óic mo léine	1423	Seán buíde	1226
Naé mipe an ceann éinriđ	1198	Seandúine cam	1225
Néirinn	1533	Seán gaba	1224
Nelli, laod mo ép'óide	1106	Séib, a bean b'óicé! 7 bí rúgacé ..	1121
Ní'l agam 'r an p'aođal	1420	Seinn ruar na p'íopaíde	1185
Ní ólpiđ mé ní ar mó eir na bóé' p'aiđ		Sibéil ní Ūpíain	1570
p'eo Šliđiđ	1220, 1221, 1222	Síđle a ghráđ	1343
Ní 'r gab p'é d'Éécaill	1418	Síđle níđ éaiđpe	1548
Ní'l mé air an mbaile p'eo acé bliadain		Síđle níđ éamna	1547
agur t'p'í lá	1400	Síop i meapđ na gcoillte	1125
Nóra an Éopie	1122	Siúbail ir p'aiđ mo ééile dom air eirp'einn	
N-uair a b'ídear i d'úir m'óide	1526	bo rúinn	1173
Nuair a d'eirp'í an éaile air maidin ..	1432, 1581	Siúbail a ghráđ	1347
Nuair a éeíđim go t'íđ an cabairpne ..	1341	Siúb opt, a m'áéair mo ééile!	1460, 1486
Nuair a éeíđimpe p'éin go b'cí an t-aonacé	1340	Slainté Ríodđ Philip	1428
		Slainté uirđe	1187
		Slán 7 beannaéce le buađapcaib an	
O Ūia rú, a Šeáđain!	1445, see 1162	t-p'aođail	1461, 1462, 1463, 1478
'O ní puair me éáirpe p'ipe	1395	Slán iomlán do'n áite a p'abap	1558
'O! mo éailín; d'iméiđ p'í!	1213, 1214	Sléibce p'édlime	1362
'O p'egđi an éáil báiñ	1357	Slíab mór	1344, 1345
'O pa a éumainn gíl	1301	Sneacéca Cárga	1123
'O po! 'p'é do beacé a baile	1425	Spailpín! rúin!	1379
'Oé! a bean a' t'íđe!	1504	Stóirín mo ép'óide!	1417
'Oé! óé on! mo bprón a'r mo imillead ..	1295, 1296	Stór mo ép'óide!	1149
'Oé ón! a éuib an t-p'aoíđil	1177	Suar lé m'imáíđbean ruar an p'caíđpe ..	1304
'Ođánaiđ an éáil dualaíđ!	1572, see 1571	Šugna na gcapad	1284, 1285
'Opán an uir	1162, see 1445	Suib ann po, a múirín! láinn liom	
'Opán éairleáin na hacáede	1297		1481, 1482
		Súirpe buíde	1554
Péapla an b'óéair buíde	1402		
Péapla an b'pollaiđ báiñ	1580	Tá an teime gan coirile	1521
Péapla an éáil épaobaiđ	1401	Tá boéáinín agam-ra	1505
Péapla an éáil ómra	1403	Tá eailín ar an b'plad	1502

	TUNES				TUNES
Tá cailín ar in mbaile roo d'ár' b'ainm		Tamall dá pabap-ra	.. ..	∴	1436
di "Peg"	1469	Tap liom do'n aonaiḡ	.. ..	..	1147
Tá gleann air buir nbeap i ḡepicé Eibhir	1415				
Tá gleann beag drafdeacta	1524	'Uair beag roim an lá	.. ..	1079, 1080	
Ta mba ora	1335	Uam Rfoḡ .. ..	.. ..	..	1119
Tá mé (aḡ) cleaihnar	1253	Ué! óc on! app an tannairpe buíde	.. ..	1518	
Tá mé cailte	1459	Uil-liú! mo máilín .. ..	.. ..	1230	
Tá mé i mo éoblað	1252	Uil-le-liú! mo máilín .. ..	.. ..	1229	
Tá mé i mo éoblað 'r ná dúirḡ mé ..	1277	Uilliam mac "Peter" .. ..	.. ..	1419	
Tá mé ráruḡ; b'féarp liom 'ran mbaile	1136	'Una rúab .. .. .	.. ..	1315	
Tá mo ḡráð air dae na rméara	1199				
Tá 'na lá	1411, 1412, 1413	Henry! a ḡráð! .. ..	.. ..	1361	
Táillúr an éadaiḡ	1211	huir-eó! mo leanb .. ..	.. ..	1464, 1465	
Táimpe tinn	1393	huppa dan Dáinín .. ..	.. ..	1447	
Táinḡ an Nata am' láear ḡan moill ..	1085				

IV.

JIGS AND HOP JIGS.

JIGS.—96, 477, 920 to 977, 981, 982, 984, 1000, 1109, 1120, 1258, 1265, 1535.

HOP JIGS.—978, 979, 980, 1118, 1408.

V.

REELS.

352, 396, 397, 457, 458, 462, 484, 703, 884 to 891, 893 to 918.

VI.

MARCHES.

158, 409, 448, 487, 966, 982 to 1001, 1272, 1312, 1318, 1424, 1425, 1465.

VII.

CAOINES, LAMENTS, HYMNS, ETC.

438, 1018 to 1050, 1097, 1161, 1176, 1202, 1205, 1287, 1315, 1316, 1317, 1470.

VIII.

NURSE SONGS AND LULLABIES.

1002 to 1017. *See also* 1411, 1412, 1413, 1465.

IX.

PLANXTIES AND DANCES.

101, 499, 504, 588, 786, 870 to 883, 919, 1416, 1450.

X.

PLOUGH WHISTLES.

1051, 1052, 1053, 1054, 1055, 1102.

XI.

SPINNING AND WEAVING TUNES.

1172 to 1175, 1368, 1369, 1473 to 1475, 1545

XII.

The following is a complete list of those tunes of which the place-sources are expressly indicated by PETRIE:—

- AMERICA (North).—866.
 ARMAGH Co.—384, 850.
 ARRAN MORE.—273 to 281, 296, 299, 322, 323, 324, 327, 332, 335, 336, 371, 372, 374 to 379, 816 to 819, 1119, 1137, 1277.
 ASKEATON.—1233.
 BALLYORGAN.—914, 932, 1008.
 BANNAGHER.—1038, 1196, 1267, 1268.
 BELFAST.—863.
 BELLAGHY.—698.
 BENNADA GLENS.—651, 1029, 1197, 1199, 1200, 1268.
 CAMBER (Parish of).—559.
 CARLOW.—686, 691.
 CAVAN.—507, 536, 561, 637, 638, 824, 844.
 CLARE.—166 to 182, 448, 462, 723, 792, 871, 905 to 908, 940 to 944, 979, 984, 1003, 1173, 1219, 1304, 1318, 1366, 1367, 1404, 1542, 1545.
 CLONAKILTY.—1167.
 CONNAUGHT.—474 (?), 758, 909, 935 to 939, 995, 1109, 1327, 1328, 1535.
 CONNEMARA.—910, 1107, 1549.
 CORK.—300, 370, 396, 397, 468, 703, 704, 884, 885, 886, 895, 900 to 904, 918, 945, 946, 947, 1005, 1240, 1290.
 DONEGAL Co.—365, 388, 512, 678, 808, 846, 1047, 1325.
 DUBLIN.—183 to 186, 297, 328, 474 (?), 643, 682, 683, 755, 799, 1412.
 DUNGIVEN.—438, 661, 790.
 ERRIS.—383, 1223, 1224.
 GALWAY (including the Claddagh).—304, 417, 421, 445, 645, 822, 951, 1040, 1050, 1437.
 IVERK.—618, 853.
 KERRY.—308 (?) 736, 738, 899, 956, 1103, 1232, 1405.
 KILFINANE.—243, 555, 1141.
 KILKENNY.—55, 190, 334, 772, 843, 852.
 KILMALLOCK.—1165.
 KILRUSH.—283, 473, 611, 1252, 1394 to 1397, 1427.
 KING'S Co.—292, 604.
 LEINSTER.—1032.
 LEITRIM.—603, 911, 952 to 955.
 LIMERICK (including Glenosheen and Coolfree).—226, 228, 229, 235, 248, 250, 293, 294, 531, 792, 823, 862, 879, 887, 931, 949, 958, 964, 965, 1238, 1407, 1412, 1439, 1562.
 LONDONDERRY Co.—289, 302, 303, 325, 337, 407, 674, 757, 840, 841, 1018, 1021, 1043, 1049, 1060, 1061, 1062, 1302, 1320.
 LOUTH.—191, 713, 768, 1201, 1579.
 MAN (Isle of).—717, 773.
 MAYO.—201, 246, 380, 382, 494, 786, 794, 795, 950, 1019, 1105, 1123, 1125, 1126, 1177, 1185, 1198, 1225, 1269, 1568.
 MONAGHAN.—529, 1015.
 MUNSTER.—208, 457, 458, 582, 813, 839, 875, 888 to 894, 896, 897, 920 to 925, 927 to 934, 982, 1032, 1116, 1204, 1212, 1217, 1258, 1265, 1295, 1408.
 ROSCOMMON.—489, 1020.
 ROSMORE.—742.
 SKULL.—389, 390, 1075, 1082.
 SLANE.—1273.
 SLIEVE GULLAN.—1213.
 SLIGO.—207 to 214, 948, 1004, 1098, 1220, 1221, 1222.
 TIPPERARY.—55.
 TUAM.—391, 1180.
 TYRONE Co.—345, 644, 747, 772, 820.
 WATERFORD Co.—55, 215, 450, 696.
 WEST MEATH.—769.
 WESTPORT.—701.
 WEXFORD.—659, 685, 777 to 785, 787.
 WICKLOW.—859.

NOTE.

THE foregoing tunes are contained in the Petrie manuscript, pp. 1 to 862. Besides these, there are scattered references, throughout the three volumes, to eighteen other pages (863—880). Of these no trace can now be found. They were probably made up principally of harmonized versions of tunes with Gaelic titles.

The total number of tunes contained in the Petrie manuscript is 2148, of which more than 500 are duplicates and slight variants.

In addition to the titles given above, one occurs on p. 741 ("Bring Biddy home,—Galway, 28th August, 1840") with a blank space where the tune should be.

ED.

Facsimile
of Page 359, Vol. 2. of the
Petrie Manuscript.

oo ceannais an bóirdeac do ar an donai. — In tuisenit tu mo cara bean tabairne. *Tom Mac Mahon.*

108

Handwritten musical notation for measures 108 and 109, first system. It consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is written in the treble staff.

Handwritten musical notation for measures 108 and 109, second system. It consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is written in the treble staff.

mar maic leat me beir laibín oim eanbairt mór coilig gam. no an Sean uine.

109

Handwritten musical notation for measures 109 and 110, first system. It consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is written in the treble staff.

Handwritten musical notation for measures 109 and 110, second system. It consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is written in the treble staff.

Handwritten musical notation for measures 109 and 110, third system. It consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is written in the treble staff.

Spar mo óróise oo wig a Seannín.

Tom Mac Mahon.

110

Handwritten musical notation for measures 110 and 111, first system. It consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is written in the treble staff.

Chorus

Handwritten musical notation for measures 110 and 111, second system. It consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is written in the treble staff.

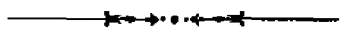
Sing anro a mairín lán lán. del le nua mairín mairín.

111

Handwritten musical notation for measures 111 and 112, first system. It consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is written in the treble staff.

Handwritten musical notation for measures 111 and 112, second system. It consists of a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody is written in the treble staff.

The Petrie Collection of Irish Music.



⁺Airs without titles are so in the original, or are marked "Name unknown" or "anonymous."





13. Allegretto.



14.



15. Allegretto.



16. Andante con moto.



17. *Andante.*

Musical score for exercise 17, marked *Andante.* The piece is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves of music, primarily composed of eighth and sixteenth notes.

18.

Musical score for exercise 18, in common time (C) with a key signature of one flat (B-flat). It consists of three staves of music, featuring a mix of eighth and sixteenth notes.

Note. It is possible that Petrie has omitted an E flat in the signature. Ed.

19.

Musical score for exercise 19, in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves of music, featuring eighth and sixteenth notes.

20.

Musical score for exercise 20, in 2/4 time with a key signature of two sharps (F-sharp and C-sharp). It consists of four staves of music, featuring eighth and sixteenth notes.

21. 

Note. Petrie writes "A charming air." The curious A natural is his. Ed.

22. *Andante.* 

23. 

24. 

25. 

26. Allegretto.



27. Andante.



28.



29. Andante.



30. 

31. 

32. 

33. 



Note. Variant of N° 33 Ed.



Note. Variant N° 33. Ed.



38. *Andante.*



39.



40. *Andante.*



41. *Andante.*



42. *Very slow.*

3

43.

3

44.

3

45.

3



Note. A slight variant of N^o 26. Ed.



Note. These sharps are added in pencil. Ed. H. 3279

50. 



Chorus. 

rall. 

51. 





52. 



Chorus. 

53. 



Note. Same as preceding, a semitone higher, without the chorus.

H. 3279



"One of the most admired airs in the three neighbouring counties of Kilkenny, Tipperary and Waterford"—Petrie.



58. 

59. 

60. 

61. 

Note. This tune appears again in the manuscript, but without the repeat marked at the end of the first phrase. Ed.
H. 3279



See No 1. of which it is a slight variant. Ed.



66. 

67. *Andante.* 

68. *Allegretto.* 

69. *Allegretto.* 



Allegretto con spirito.

74. 

75. 

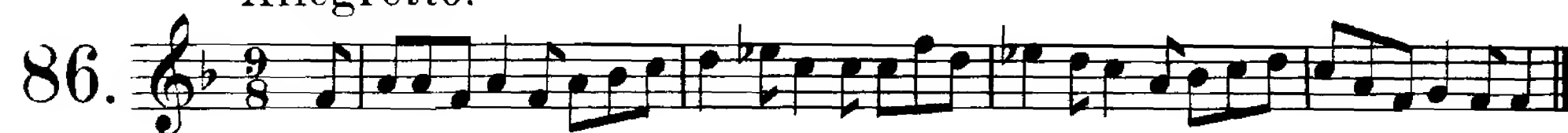
76. 

77. 





Allegretto.



87.

88.

Passionately.

89.

With feeling.

90.

29th Sept: 1863.

Second setting of above.



Third setting. (Munster Jig.) Buachalin Bruithe.



From Mr. Joyce.

98. *Allegro moderato.*

99.

100.

"Here we go up, up, up." Called "Mad Moll" in the 17th Edition of the Dancing Master. 1721.

101.



106. 

107. 

Note. A variant of N° 136. Ed.

108. 

109.  Musical score for exercise 109, 6/8 time, B-flat major. The score consists of four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melody. The third staff features a double bar line and a repeat sign. The fourth staff concludes the exercise with a final double bar line.

110.  Musical score for exercise 110, 6/8 time, D major. The score consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melody. The third staff concludes the exercise with a final double bar line.

111.  Musical score for exercise 111, 6/8 time, F major. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F major), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melody and concludes the exercise with a final double bar line.

112.  Musical score for exercise 112, 6/8 time, B-flat major. The score consists of five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melody. The third staff features a double bar line and a repeat sign. The fourth staff concludes the exercise with a final double bar line. Dynamic markings include *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte).
p *f* *ff* *mf* *p* *p*

113. 

114. 

115. 

116. 



122. *Andante.*

123. *Moderato.*

124. *Andante con moto.*

125. *Andante.*

+ Another Version has F# here. Ed.

126. *Andante.*

Andante.



Slow.



Note. Cf N° 353.

H. 3279

131. 

132. 

133. 

134. 

135.     

136.  

Note. A variant of N^o 107. Ed.

137.  

138.   

139. 

140. 

Note. A variant of N^o 72.

141. 

142. 

Andantino.

143. 

144. 

Note. Cf. N^o 183 and 184. Ed.

145. 



151. 

152. 

153. 

154. 

155. 

156. 

157. 

Quick March Time.

158. 

Andante.

159. 

Andante.

160. 

Andante.

161. 

162. 

163. 

164. 

Air. Name unknown.

Set by P. W. Joyce Esq. from
Peggy Cudmore.

165. 

C^o Clare.

From F. Keane

166. 

C^o Clare.

Kilrush air.

167.

C^o Clare.

From F. Keane.

168.

C^o Clare.

From F. Keane.

169.

C^o Clare.

From F. Keane.

170.



C^o Clare.

From F. Keane, 10. Sep. 1854.

C^o Clare.

From F. Keane.

C^o Clare.

From F. Keane.



Note. The small notes shew the variants in another setting, which is otherwise identical. Ed.

C^o Clare.

From F. Keane, 12. July 1858.



Note. A Signature of two sharps has been added in pencil by another hand. Ed.

H. 3279

C^o Clare.

from F. Keane.

175. 

Note. A variant of N^o 171. Ed.C^o Clare.

from F. Keane 19. July 1858.

176. 

Note. The MS. has Signature and accidentals (♯) added in pencil. Ed.C^o Clare.

from F. Keane 19. July 1858.

177. 

C \circ Clare.

from F. Keane's book Kilrush.

178. *Andante.*

C \circ Clare.

from F. Keane 1858.

179. *Andante.*

C \circ Clare.

from F. Keane, 21. July 1858.

180. *Andante.*

Note. A variant of preceding tune ED.

C^o Clare.

181. *Allegretto.*

Note. Another setting of N^o 176. MS. has signature, and accidentals in pencil, compare also the following tune. Ed.

C^o Clare.

from F. Keane's book.

182. *Andante.*

from a Dublin Ballad singer.

183.

from a Ballad singer at Rathmines Dublin.

184.

Variant of preceding.

from a blind man singing in Cuffe Street, Dublin, Nov. 1852.



as sung by a Ballad singer at Rathmines.



from Mr. R. Fitzgerald.



from R. Fitzgerald.



from Mr. R. Fitzgerald.

189.

Musical notation for piece 189, featuring five staves of music in 6/8 time, key of B-flat major. The melody is composed of eighth and quarter notes, with a repeat sign in the third staff.

Kilkenny air.

190.

Musical notation for piece 190, featuring two staves of music in common time, key of B-flat major. The melody is composed of eighth and quarter notes.

from the county of Louth.

191.

Musical notation for piece 191, featuring three staves of music in 3/4 time, key of D major. The melody is composed of eighth and quarter notes, with a repeat sign in the second staff.

Name unknown.

from P. Mac Dowell Esq.

192.

Musical notation for piece 192, featuring four staves of music in common time, key of B-flat major. The melody is composed of eighth and quarter notes.

from P. MacDowell.

193. 

from P. MacDowell Esq.

194. *Moderato.* 

from P. MacDowell Esq. March 1859.

195. *Allegretto.* 

From Mr. MacDowell.

196. 

From M^r Mac Dowell.A variant of N^o 39. Ed.From M^r Hardiman's M.S.

From Mary Madden.



From Mary Madden. Aug. 1854.



Mayo air. Name unknown.

From Dr. Kelly.



From T Mac Mahon.

202. 

From T. Mc. Mahon. May. 56

203. *Allegretto.* 

Name unascertained.

From M^r Pigot's M.S.

204. *Andante.* 

From E. O' Reilly's M. S.

205. 

Set at Rathcarrick C^o Sligo.Set at Rathcarrick C^o Sligo.

Sligo & Munster.



Note. This air, which is without title in the M. S., is published in Petrie's Ancient Music of Ireland, Vol. I. as "The blackthorn cane with a thong."

Sligo air.



Variant of Preceding.

Sligo air.



A Sligo air .



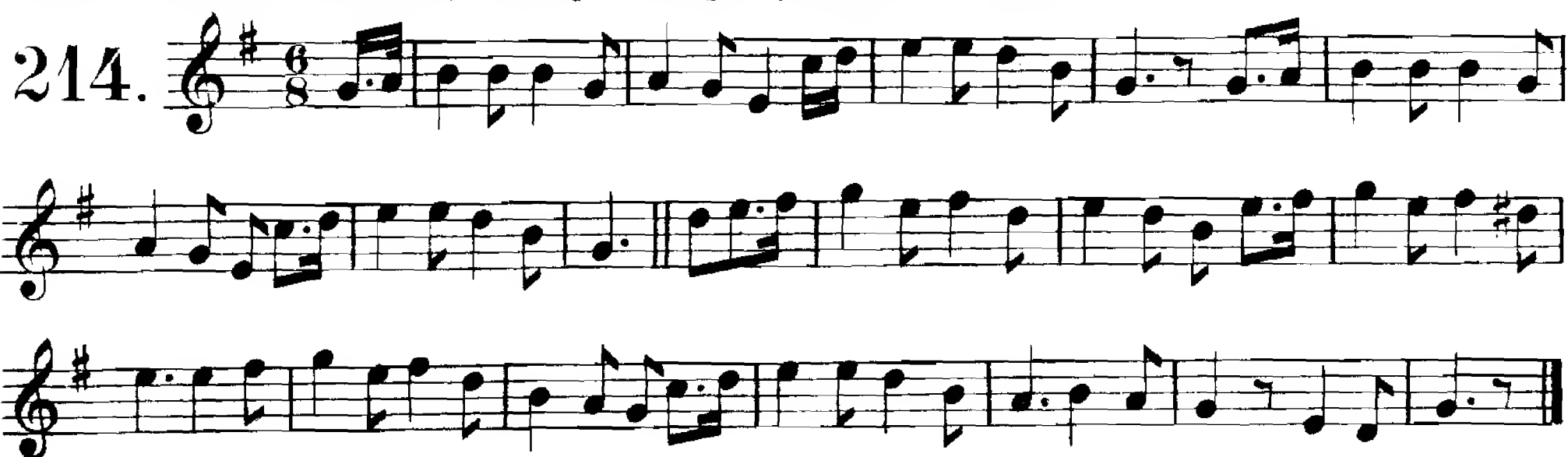
A Sligo air .



A Sligo air .



Peasant air; set at Screen, County of Sligo, by Miss M E Stokes.



County of Waterford air.

From Mr. Fitzgerald.



Allegretto.

From Father Walsh.



From Father Walsh.



A Kerry air without name.

From Father Walsh.



From M^r Joyce.

219. 

From M^r P. Joyce.

220. 

From Patrick Joyce Esq.

221. 

Set by M^r Joyce from J. Martin. August 1854.

222. 

Set from M. Dineen by Mr Joyce.

223. 

From Mr Joyce.

224. 

From Mr Joyce.

225. *Andante.* 

Set by Mr Joyce, From Lewis O'Brien, Coolfree.

226. *Andante.* 

From Mr Joyce.

227. *Andante.* 

Air, Set in the county of Limerick.

From Mr P. Joyce. 1853.

Andante.

Air, from the singing of Mary Hackett C^o of Limerick.

From Mr P. Joyce.

Andante.



Set from J. Martin.

From Mr Joyce.

Andante.



Andante.

From Mr Joyce.



Allegro moderato.

From Mr Joyce.



Allegretto.

From Mr Joyce.

233. 

Chorus.

Andante.

Set from M. Mc Sweeny - From Mr Joyce.

234. 

Allegretto.

Set from Peggy Cudmore, Glenosheen. Mr Joyce.

235. 

Set from Joseph Martin, by Mr Joyce.

Andante.

236. 

M^r Joyce - from Joseph Martin.

237. *Andante.*

From M^r Joyce.

238. *Andante.*

From M^r Joyce.

239. *Allegretto.*

M^r Joyce, from Philip Glasson.

240. *Allegretto.*

From M^r Joyce.

241. *Andante quasi Allegro.*

From M^r Joyce.

242. Andante.

M^r Joyce, from Denis Hayes, Kilfinane.

243. Andante.

M^r Joyce, from D. Condon.

244. Allegretto.

M^r Joyce, from J. Martin.

245. Andante.



From the neighbourhood Long Con, C^o Mayo.

P.W. Joyce.



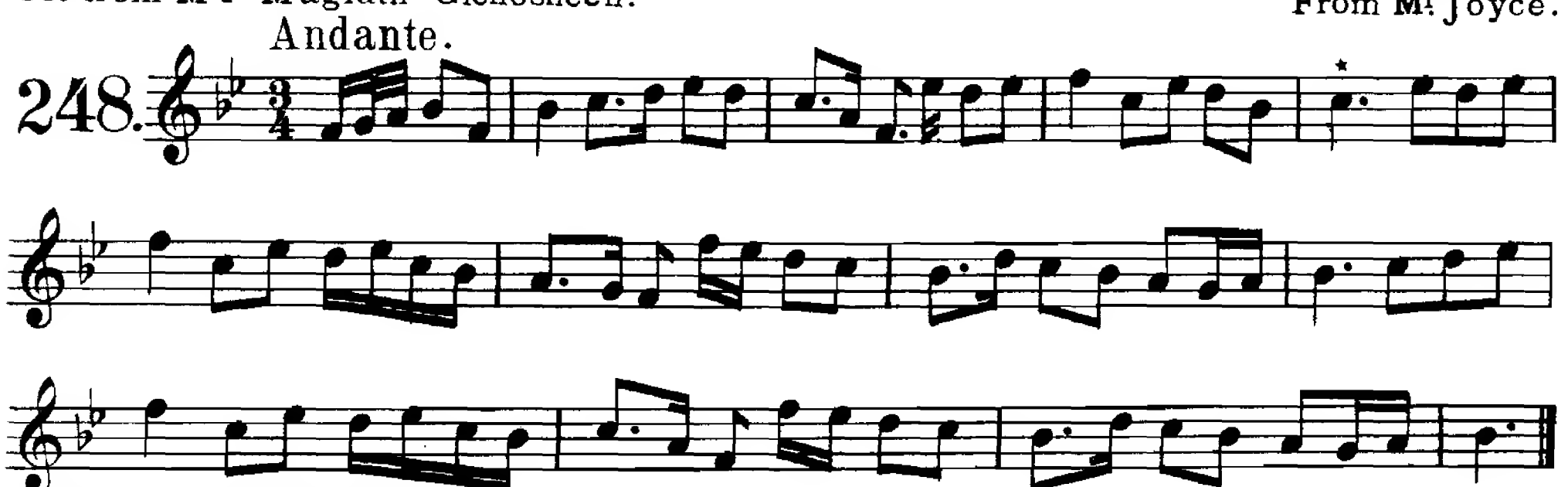
From M^r Joyce.



Note. A slight variant of N^o 10. Ed.

Set from M^{rs} Magrath - Glenosheen.

From M^r Joyce.



This tune appears several times
One version has B₂ corrected to C in pencil at * Ed.

Set from Edward Goggin, by M^r Joyce.



Air. From the singing of M^{rs} Magrath-Glenosheen Co. Limerick.

M^r Joyce.



Note. Variant of No 248.



Note. Signature omitted in MS. Ed.

This air is published in Petrie's Ancient Music of Ireland, Vol. I. under the title of "When she answered me her voice was low" from C^o Cavan. Ed.



Note. This air is printed by Petrie (in "Ancient Music of Ireland") in the minor. Ed.

H. 3279







A slight variant of Nos 72, and 140. Ed.





Note. This tune which appears without title in the M S., is published in Petrie's Ancient Music of Ireland. Vol. I. as "The silken thread"

H. 3279

From Frank Keane. 1858.

272. *Andante.*

Arran More tune.

From Pat. Mullin, 8th Sep. 1857.

273. *Andante.*

Note. The small notes are variants in another setting (which is otherwise identical.)
From Mary O'Mally, 7th Sep. 1857.

Arran More tune.

From Peter Cooke, 9th Sep. 1857.

274. *Allegretto.*

Note. This tune appears again, but without source or date.

Arran More tune.

275. *Andante.*

Arran air.

From Mary O'Malley, 7th Sep. 1857.

Andante.



Arran air.



Note. The accidentals seem very questionable. See N^o 324. Ed.

Arran More.

Allegretto.

From James Gill.



Arran More tune.

From Mary O'Donohoe, 13th Sep. 1857.

Allegro moderato.



Arran More tune.

From James Gill, 7th Sep. 1857.

Andante.



A boat song.

Set from Pat. O' Malley. Arran - More, 8th Sep. 1857.

Allegretto.

From the Chief Baron 15th Jan. 1852.

Allegretto.



From the Chief Baron, set by him from a fisher at Kilrush.



From W^m Carleton.



From W^m Carleton.



Name unknown.

From Mrs Close.



From Mrs Close.



From J.S.Close.



At length I crossed the Ferry.

from Bondsghen C^o Derry.

Allegretto.



The scalded poor Boy.

from P.W. Joyce, Esq.



The scalded poor Boy.

from Mr. Joyce.

Andante.

*Note:* Variant of preceding. Ed.The Tumbling down Teady's acre. King's C^o

from Mr. McDermott.



The Barley Grain.

from James Quane, a farmer, Coolfree C^o Limerick.

293. *Allegro.*



D.C.

The Barley Grain.

from James Quane, a farmer, Coolfree C^o Limerick.

294.


Note: Variant of preceding.

Shins about the Fire.

from D.H. Kelly Esq., Castle Kelly.

295. *Allegro.*



There is a long house at the top of the village.

Andante.

from Patrick Mullen, Arranmore Sep. 18. 1857.



Street Ballad

Set in Kevin's Port, Dublin 19th June 1852.



Milking time is over.

from the Collection of J.E. Pigott, Esq., set by Forde.



If I'm alive in Ireland.

from Peter Cooke, Arranmore, 9th Sep. 1857.

299. *Andante.*

Dear Aileen I'm going to leave you.

a C^o Cork tune. from P. MacDowell, Esq.

300.

Darby O'Dun.

from O'Neill's MS. 1787.

301.

The Maids of Mourne Shore.

Set in the C^o of Derry, 1834.

302.

In the Month of June, when all flowers bloom.

set in the C⁹ of Derry, 1834.

The Plains of Mayo.

set from Anne Buckley, Claddagh, 1839.



The Eagle's whistle.

(P. Carew's MS.)



The Eagle's whistle.

from P. Carew's MSS.



A variant of preceding.

H. 3279

Biddy, I'm not jesting.

set from Paddy Coneely.

Moderato.



The variants are indicated by the small notes. Ed.

The Kerry Boys.

from P. Carew's MS.



I am a poor Maid that's crossed by my friends.

set by W. Forde.



+) Another version has D⁺ here. Ed.

Rattrick Sarsfield.



The lament for Sarsfield.



H. 3279

och oh och och oh oh

Modern air on the same theme.



I have two brothers and they are in the army, The one of them's in Cork and the other's in Killarney
With my ri-fol-de - lay.

Lord send the French without delay. '98 Song.

set by W. Forde.



Lord send the French without delay. '98 Song.

P. Conneely.



A variant of the preceding.

Here's a health to the young man, runs most in my mind.

Andante.

P. McDowell Esq. W. Forde and J. E. Pigott, Esq.



Well done, cries she, Brave Donnelly.



Stately Sarah. Allegretto.



The Groves by Jackson.



+ Note. The C is Petrie's. The whole tune ought probably to be in $\frac{2}{4}$ time, like the following, N^o 319. Ed.
H. 3279

The Groves: called also The drunken sailor.

319. 

A variant of the preceding.

The wind that shakes the barley.

as in O'Neill's collection.

320. 

The wind that shakes the barley.

As in Mr. Pigott's collection 2nd setting.



Obtained from S.O'Daly.

Oh fair John my love. from Mary O'Flaherty, alias Delane. Arran Sept. 10th 1857.



The enchanted valley. set from Mary O'Malley, Arran More Sep. 9th 1857.



Note: Variant of O fair John my love.

See "The enchanted valley."⁺) from Peter Mullin, Arranmore 8th Sept. 1857.



⁺)Petrie's note.

H. 3279

Beautiful Molly Mc Keon.

Set in the C^o of Derry.*)Another version has G^b here

My love what is the reason you cannot fancy me.

*)Another version has G^bWe'll drink to the health of Keenan. set from Mary O'Donohoe, Arran- More, 19. Sep. 1857.
Allegretto.*)Another version has G^b here

The Maid of sweet Gurteen.

From the Dublin Ballad Singers.

328. *Andante.*

+ So written by Petrie. Probably equal to a pause. Ed.

The Maid of Sweet Gurteen.

From P. Carew's M. S.

329.

A variant of the preceding.

Where, were you all the day my own pretty Boy.

P. W. Joyce, Esq.

330.

*)Variant.

I'll make for my Bridegroom a grassy green Pillow.

P. W. Joyce, Esq.

331.

O' Coghlan has a gien.

set from Mary O' Donohoe. Arran - more. Sep. 9th 1857.

332.

Open the door my love, do.

Andante.

333.

*) Another version has G^b

The Nore is long.

A. Kilkenny ballad air. From J. G. A. Prim, Esq.

Andante.

334.

*) Another version has B^b in these places.

Far, far, dōwn in the South of Luidach.

set from M. O' Donohoe. Arranmore 13 Sep. 1857.

Allegretto.

335.

Alas, that I'm not a Frechaun on the Mountain Side. set from M. O'Donohoe, Arran - more 1857.

Andante.



Note. Title also given by Petrie as, "Alas that I am not a Freechaun on this Mountain Side" Ed.

The Banks of the sweet Barrow.

set in the Co. of Derry, 1834.



The Banks of Barrow.

second setting from the late T. Davis Esq.



The sweet Barrow.



The one horned Cow.



The one-horned Cow.

Second setting.

As obtained by J. E. Pigott, Esq. from Miss O'Connell of Grena.



The one - horned Cow.

Third Setting from O'Neill's MS.



The Dusty Miller.



The Dusty Miller.

Second setting.



Far, far beyond yon Mountains.

C^o Tyrone from the Rev. James Mease.

Original Melody of "St. Patrick was a Gentleman" as played by the Irish Militia Bands.



The new Tenpenny.

from P. Carew's M. S.



Horace the Rake.

set from F. Keane.



I thought my heart had broke asunder, when I thought on Reilly I left on shore.



O' Reilly's Delight.



John O' Reilly.

From M^r MacDowell Mar. 1859.

351. *Andante.*

The Jug of Punch, A Reel.

From P. Carew's MSS.

352.

The Jug of Punch.

An air formed on that called Brigid astore.

I spied a thrush on yonder bush, And the song she sang was a jug of punch.

353.

Note. This tune appears also with the beginning of the bar marked after the first quaver. Ed.

The merry old Woman.

354.

Old Women's Money.

Second setting of above



The merry old Woman.



The red-haired Man's Wife - as sung in Munster.



The red-haired Man's Wife.

From P. MacDowell Esq.



A variant of the preceding.

The red - haired Man's Wife.

From P. Carew's MSS.



Another setting of the preceding.

The roving Pedlar.

The original air of the Boys of Kilkenny.



This tune is also known as "The red - haired man's wife" Ed.

Down the Hill.

From P. Carew's MS.



*Another version has F# here.

The Gaol of Clonmell.

from P. Carew's M.S.

*) Another version has G^b.

Numbers I've courted and kissed in my time.

Andante.

The Newry Prentice Boy.

from P. MacDowell, Esq.

Allegro moderato.

The Death of General Wolfe.

Rathmullen, Co. Donegal, from the Rev. J. Mease.

Andante con spirito.

*) Sic. Ed.

With my Dog and my Gun.



Sprightly Kitty.

O' Neill's M. S.



The green Bushes.

from P. Carew's M.S.S.



See "The Capa danig?" Petrie.

The green Bushes.

from Mr. Fitzgerald.



2nd Setting.

The green Bushes.

Co. of Cork. from P. Mac.Dowell, Esq.



*Another version has G^b.

+Another version has F^b. Variant of preceding. H. 3279

Oh, girl of the golden tresses

set from P. Mullin, Arran - More 10th Sep. 1857.

Andante.



Rossaveel. The old form of the Flowers of Edinburgh.

set from Mary O' Donoghoe,
Arran - More, Sep. '57.

Larry O'Gaff.



Donnell O'Daly.

From Mary O' Flaherty, Arran - More 11th Sep. '57.

Andante.



Tommy Regan.

From John Dulhanny (Costello Bay) at Arran - More 10th Sep. 1857.

Andante.



*) Another version has C# here.

Sweet Innismore - as sung in Connemara. From Mary O' Malley, Arran - More, 7th Sep. 1857.

Andante.



I will raise my sail black, mistfully in the morning.

From Mary O'Malley and James Gill.

Arran - More 8th Sep. 1857.

Andante.



Pretty Mary Bilry.

from Mary O'Malley, Arranmore 7th Sept. 1857.

Andante quasi Allegro.



Incomplete in the MS. Another version supplies the missing bars. Ed.

The good ship Planet.

from Pat Folan. Arranmore 8th Sep. 1857.

With her dog and her gun.

A Mayo tune.



Now I am tired and wish I was at home.



The flowing locks of my brown maid.

set in Mayo by Forde.

382. Andante.

+) Another version has B^b here.

The little red lark of the Mountain.

An Erris tune from P. Coneely.

383. Andante.

The little red lark of the Mountain.

from the County Armagh.

384. Andante.

The Phelim Mountains.

Andante.

385.

Note. This tune also appears with its title in Gaelic. Ed.

Hear me you that's looking for a wife.

Moderato.

386.

Leave that as it is. Allegretto.

387.

*) Another version has F# here.

Another version of this tune has the title "Let us leave that as it is."

'Twas on the first of May, brave boys.

From Rev J. Meaze(sic) Rathmullen.

388.

Chorus.

The merchant's daughter.

From P. MacDowell Esq. From Skull.



The bright dawn of day.

From Skull. P. MacDowell Esq.

*) Another version has E^b here.

The brave Irish lad.

From Tuam P. MacD.



Captain Slattery.

From F. Keane.



Leather bags Donnel.

From P. Carew's MSS.



The cutting of the hay.

From P. Mac Dowell Esq.



The Rambler from Clare.*)
Andante.

From P. Mac Dowell Esq.



* O' Connell! Note by Petrie.

The Mill Stream, a County of Cork reel.

From P. Carew's MSS.



Take her out and air her-a Cork Reel -

From P. Carew's MSS.



Coadys' dream.



The King and the Tinker.

From O' Neill's Collection 1787.



*) Another version has Eb in these places.

Miss Goulding - by Carolan.

From John O' Daly's MSS.



I shall leave this country and go along with you to
wander under the arches of the blossomed woods.

From P.J.O'Reilly Esq.

Allegretto.



The lovers complaint.

From O'Neill's collection 1787.



Ciout the Caldron.

From O'Neill's collection 1787.



The first of May.



Another version of this tune has no dotted notes. See 388. H. 3279

The ship that I command.



+2 versions have D here and one has E.

Rodney's Glory.



Index says "as sung in the county of Derry".

+Another version has D here.

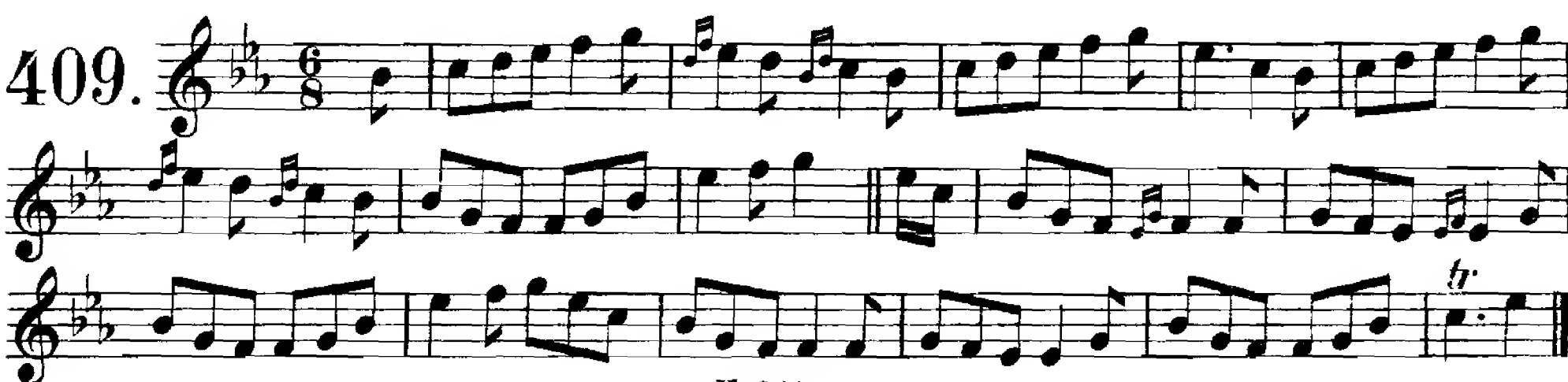
Rodney's glory as sung in the county of Londonderry.



King Cormac and the Lericau.



MacGuire's Kick - a March.



Maguire's Kick.

The rebels' march in 1798.

410.

Air, name unknown.

411.

The mountain road.

412.

Chasing the hare down the hill.

413.

Note: Petrie calls this tune the same as the jig "The humours of Milltown?" Ed.

H. 3279

Bessy of Dromore.

414. 

Bessy of Dromore.

415. 

A Variant of the preceding.

The four seasons.

416. 

The Ploughman and the Taylor.

Galway Aug. 28th 1840.

417. 

Red Regan and the Nun.

Andante.



Red Regan and the Nun.



Red Regan and the Nun.



A Variant of the preceding.

The Maiden-Ray.

Set in the Cladagh Galway Aug. 28th 1840.



The banks of Claudy.



+) Another version has C \sharp here.

The Banks of Claudy.

as set by Forde from Mr. Pigot's MSS.



N.B. Two other sets by Forde are in the minor.

Curly Locks.

Andante.



The battle of the Roe, by Gillan.



The battle of the Roe.



A variant of the preceding.

The battle of the Roe.



Another variant.

The battle of the Roe, by Gillan.



Another version.

Gramachree, but I love you well.



In another version the bar lines begin as follows:



Adieu, my lovely Peggy.



'Twas on a Summer evening.



Note: A duplicate of this tune occurs with the title "'Twas on a Summer's morning:" Ed.

'Twas on a Summer's evening.
Allegretto.

Mr. Joyce, from Joseph Martin.



Air, name unknown.



I am a bold defender.



+) Another version has E \sharp here.

On the green stubble in harvest.

As sung by Margaret Callan.



* Another version has G^b here.

Yesterday morning as I walked alone.



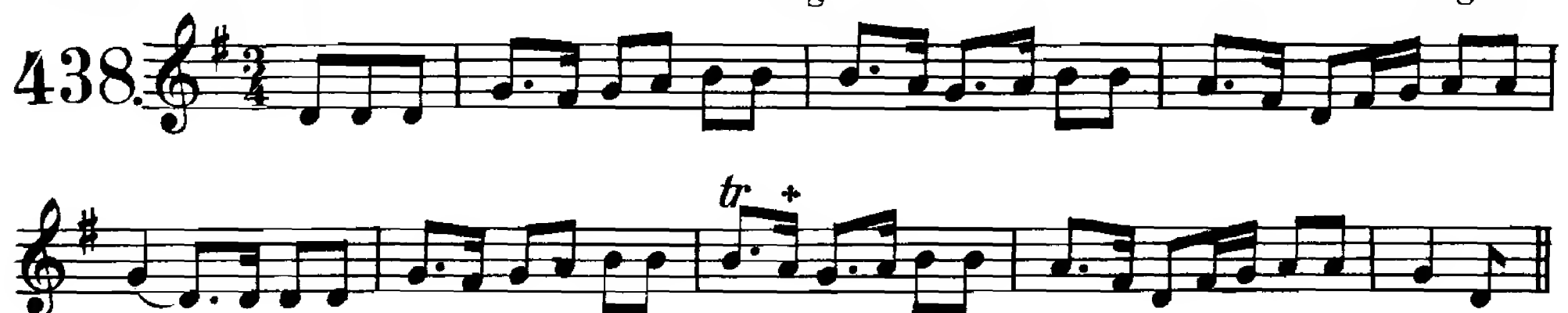
Yesterday evening as I walked alone.



Variant of preceding.

Ancient Irish Air.

Sung as the Plaint in the Parish of Dungiven.



* Two other versions omit this bar.

H. 3279

The winter it is past.



Known also as "The Curragh of Kildare." Ed.

The drums are beating.



From J. Bridgford.



Variant of preceding.

The hornless cow, -or the brown ewe (a private still.)*



Two other versions of this begin with the bar lines thus.



* Set by Forde from the people of Glen Farne. From J. Pigott, Esq.

H. 3279

I'd cross the world over with you Johnny Doyle.



Kitty gone a milking.



The lover's lament. From Galway.

P. Mac Dowell, Esq.

Andante.



Paddy Brown.

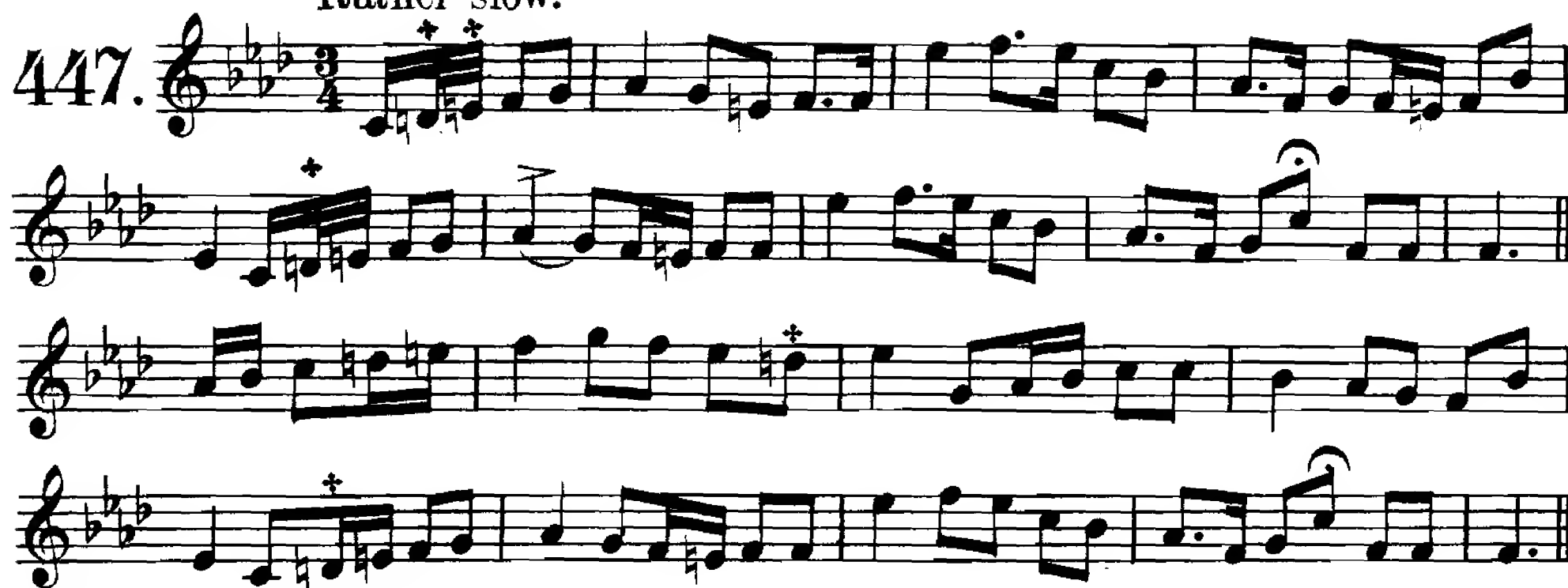


From P. Carew's M.S. see the tune "Kitty alone" (Petrie's note.)

H. 3279

Molly Asthoreen.

Rather slow.



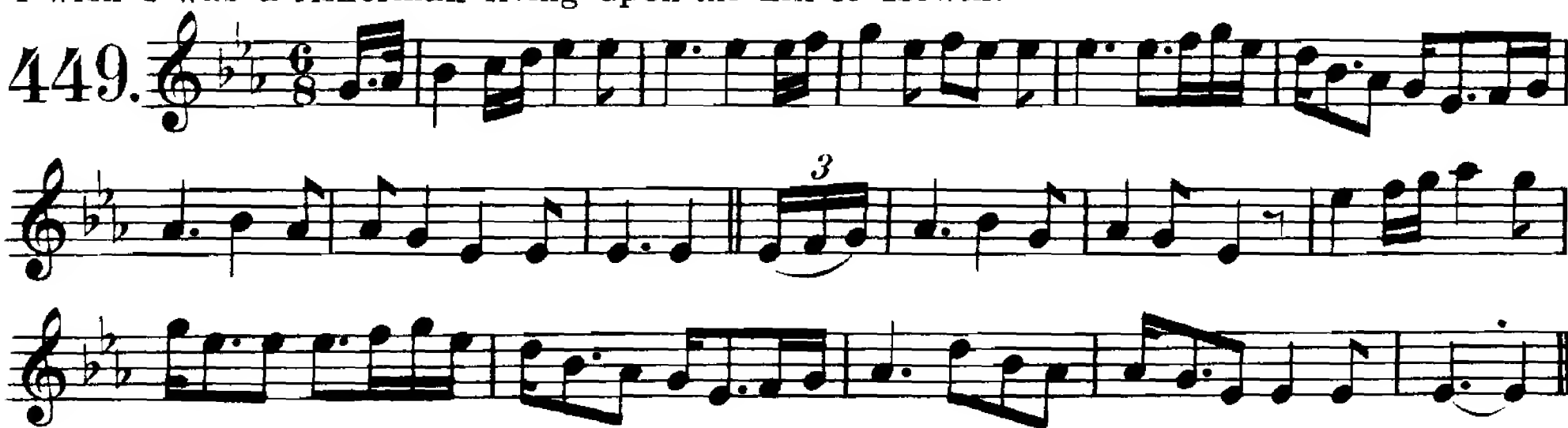
* Another version omits the ♭s in these places.

The northern road to Tralee.



An ancient Clare march. * Another version has no flat in these two places. Ed.

I wish I was a fisherman living upon the hill of Howth.



"All alive," from Tighe's old M.S. book.

"Your welcome to Waterford?"



The brown thorn, correctly set.



I once loved a boy.



Note: This title occurs again, No 471, with a different tune. Ed.

Last night I dreamt of my own true love.

Andante

Mr. Joyce, from Peggy Cudmore.



*Another version has F#

The dewy morning.

Andante:

From Mr. Mac Dowell.



See No. 447 "Molly Asthoreen?"

H. 3279

I am a poor maiden, my fortune proved bad.

Mr. Joyce, from Peggy Cudmore.



Come all you maids where'er you be.

From Mr. Joyce.



The moving bog - a Munster Reel.

From MS. Music Book.



The Pullet. A Munster Reel.

From MS. Music Book.



The Shanavest and Corovoth, a faction tune.

Mr. Joyce from his grandmother, aged 90.

459. *Andante.*

I lost my love.

From Frank Keane.

460. *Allegro moderato.*

When you go to a battle.

Mr. Joyce, from Joseph Martin.

461. *Allegretto.*

Toss the Feathers. A Clare Reel.

From Frank Keane.

462.

*Another version has a ♯ in these places.

Come all y'united - Irishmen, and listen unto me.

463. *Allegretto.* Mr. Joyce, from J. Martin and P. Cudmore.

* Another version has a \sharp in these places.
 (+) Another version has a \flat here.

Come all united Irishmen and listen unto me.

464. *Con spirito.* Set by Mr. Joyce from J. Martin.

How deep in love am I.

465.

The strolling mason.

466. *Andante.*

Note: Another setting of this occurs with title in Gaelic. Ed.

Then up comes the captain & boatswain.

From Mr. Joyce.

Andante.



The far away wedding.

Mr. Joyce, from Connor Hannan, near Kildorrery. Co. of Cork.

Allegro.



Oh love it is a killing thing.

From Mr. Joyce.

Andante.



My honest dear neighbour I ne'er killed your cat.



I once loved a boy.

set by Mr. Joyce from Peggy Cudmore.



O'Neill's riding.

From O'Neill's collection, 1787.



The Breeches on.

From O'Daly's Kilrush MS.



Same as "The Irish Lad." (Petrie's note.) See Nos 586 and 989. Ed.

Mary do you fancy me.

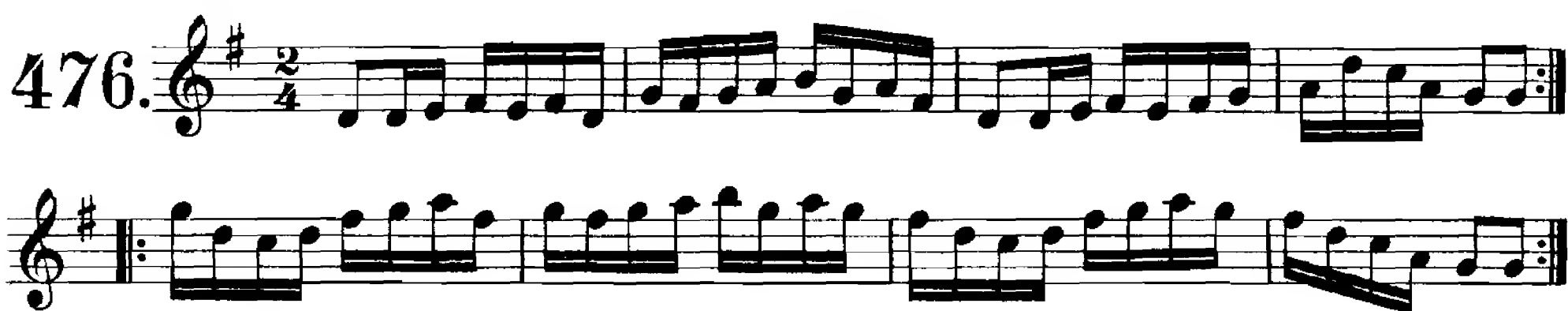
as sung by an old Connaught beggarman in Gth Britain St.

The blackberry blossom.

Reel time.



The scolding wife.



Humours of last night. Jig.

From O'Neill's collection.



When the cock crows it is day.

From O'Neill's collection.



Clonmell lassies.

From O'Neill's collection.



Air, name unknown.



Note: A variant of No 255.

Katty Nowlan.

From P. Coneely.



Catty Nowlan.



The strawberry blossom.



The strawberry blossom. A Reel.

from P. Carew's M S.



Air, name unknown.

M^r Joyce from his brother M^r M. J.

Note: A slight variant of No 224.

The son of O'Reilly.



Hunt the squirrel⁺ - as in the Dancing master 17th Ed. 1721.



* an Irish March.

I am asleep and don't wake me.



Roscommon Air.



The monks of the screw.

From W^m H. Curran, Esq.

Once I was at a Nobleman's wedding.

as sung by Margaret Callan.



Once I was at a Nobleman's wedding.

From Mr. Fitzgerald.



Once I was invited to a nobleman's wedding.

From Mr. Joyce.

A variant of N^o 491.

"Once I was at a Nobleman's wedding." Learnt in the County of Mayo.

From D^r Kelly.



Once I was invited to a noble wedding.



Air, name unknown.

From M^r J. S. Close.



I wish the French would take them.



The Maid of Timahoe.



C f. "As I roved out one morning" N^o 657. Ed.

O' Flinn. by Carolan.



Note: See N^{os} 871 to 876. Ed.

Pretty Sally.



This tune also occurs in $\frac{4}{4}$ time. Ed.